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OLDE TIME



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NEEDLEWORK

PATTERNS AND DESIGNS

EXQUISITE DESIGNS AND PATTERNS OUT OF THE GLORIOUS PAST!

SEE HOW TO MAKE THIS
HAPPY CLOWN
ON PAGE 29

SPECIAL FOR QUILTERS

...

HOW TO QUILT
PLUS
TWO QUILT BLOCKS

FLOWER LAMP POST
AND
SUN, MOON AND STARS

ALSO IN THIS ISSUE

...

PINEAPPLE CROCHET
APPLIQUE CUTWORK
ITALIAN LACE
PETAL PILLOWS
FILET ROSE CORNERS



OLDE TIME NEEDLEWORK PATTERNS AND DESIGNS

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CLASSIFIED ADVERTISING
MARIE JANVRIN

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from your Editor

The following poem was taken from a 1916 needlecraft magazine.

HOMAGE TO THE NEEDLE

By W. Livingston Larned

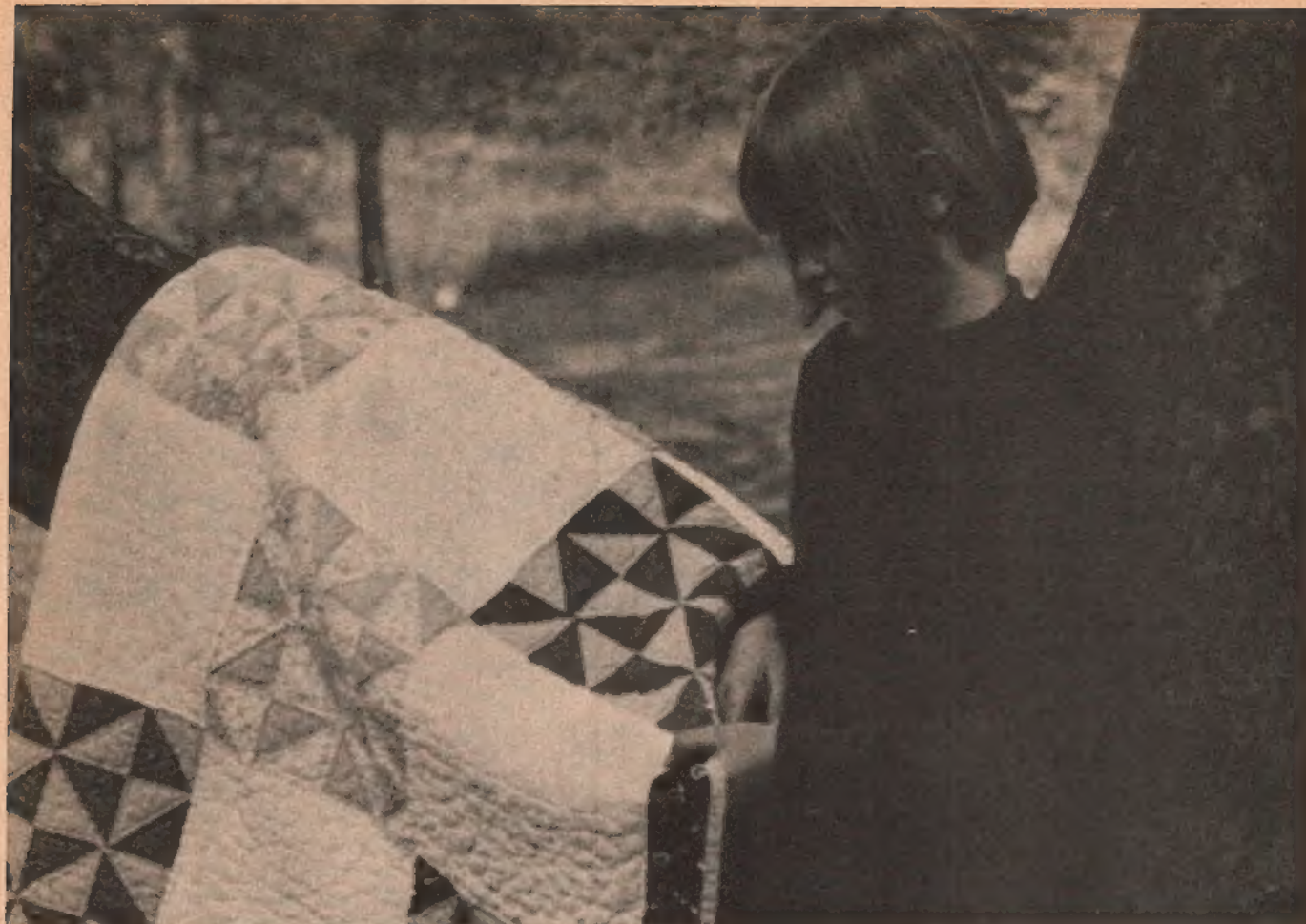
The mason, with his trowel, builds
Fair mansions to the sky;
And artists, on their canvas field,
The brush and needle ply.
The author with his gifted pen,
The poet with his quill,
All these have proper homage paid
As laurel for their skill.

I know a little white-haired one
Whose praises go unsung,
Who, when her day of toil is done,
Scarce hears a praising tongue:
And still throughout these many years,
As mansions rear their manse,
Her wondrous artistry appears
While clicking needles dance.

Wee caps and bonnets, born of lace,
Wee capes and dresses, too,
A scarf to guard some tiny face,
That laughs its eyes at you,
A centerpiece of rare design,
A pretty negligee,
A set of doilies, or a bib,
A runner bright and gay.

There's not a one of us but knows
The bounty of her skill,
And gleaming needles ply their art
And weave their magic still.
When idle in the basket there,
We somehow marvel, too,
At all the sweet and willing things
That pair of needles do.

Barbara Hall Pedersen



Sarah under the apple tree, looking at the "Feather Circle", quilted in the plain squares.

HOW TO QUILT

by MARY Z. GREER

Everybody is talking about quilts! Museums are showing them as art objects and examples of "old American craft". Department stores are selling them - for prices into the hundreds of dollars. Antique dealers are quietly collecting, and grandmothers and great-aunts are looking in old attic trunks at the request of daughters, nieces, and grandchildren.

What if your grandmother doesn't have any left? She probably let your mother take them to the beach in days gone by, for a quilt was once an economy, not a luxury. It was made to use up every scrap of precious material, and was in a class with "leftovers for dinner". And what if the antique dealers have combed your part of the state, and you can't

afford \$350.00 for what is (after all) a bedspread?

The answer: make one yourself! It really isn't difficult, and it won't take as long as you think. In fact, if you sew by hand for an hour a day you could probably finish a double bed size quilt in four to six months. A long time? Compare it to the life of your quilt - it may last and still be in service a hundred years from now. And you may already spend an hour or so a day in some kind of needlework - crochet, knitting, needlepoint, and so on.

How do you make a quilt? Where do you start? Picking a pattern: there are various books out, and all the needlework magazines are starting to carry patterns. But in my opinion, the best, most complete

book by far is "One Hundred & One Patchwork Patterns", by Ruby McKim. It is put out by Dover and costs \$2.00, and any bookstore will order it for you. The book is full of technical information on "how to", but its greatest asset is its treasure-house of patterns.

It's a good idea to try making a single block of something you like before cutting out the pieces for the whole quilt top. This way, you learn about cutting, piecing, and color schemes. When you are done, you have a nice top for a pillow or kitchen chair cover, and if you don't like the result, it isn't too late to change your mind! After making several single blocks, you might want to try a small quilt - crib size.

Continued on following page

Again, your investment is not overwhelming if you are not satisfied with the finished product.

A careful study of McKim's book gives the prospective quilt-maker a good idea of what she is in for. Tops can be made up of twenty-five small blocks, each one made of 32 tiny pieces - or only nine large blocks, each one of just 12 pieces. And of course there is a range of variations in between. Patterns with curves are harder to cut and piece. If you want to start with something easy, look for stars, diamonds, or any combination made of the simple triangle.

Should you piece or applique? A matter of preference. An appliqued top goes faster because the pieces do not have to be cut exactly - flower petals, leaves, vines can be gracefully individual. And old time appliqued quilts were not always sewn with invisible stitches. Quite the opposite: even, visible stitches around each piece were considered correct and the most artistic.

Once you have chosen your pattern and made one block to be sure you like it, you can begin to think seriously about the whole quilt top. Remember, it must be made by hand. This is the only way to piece accurately - and it is difficult to quilt over machine stitching later on. The average quilt block of intermediate difficulty does not take more than a few hours to sew anyway, and you will find that a few slips of material, a needle and thread, are all eminently portable!

Cutting the pieces: an old, valuable trick is to cut your pattern pieces from sandpaper. The rough side of the paper holds the cloth in place as you trace the pieces. Use your marker to indicate the sewing line - then cut the pieces a quarter of an inch larger. The traced line is the sewing line! This ensures accurate fit. Cutting is the worst part of the project. It must be done carefully, and takes hours. But it is wise to cut all the pieces you will need at one time; again, this ensures consistency, and keeps you from running back and forth between stages! Pieces can be strung on threads - all white squares together, all triangles of a certain size or color, and so on.

Use cotton! And if possible, use one hundred percent, the kind they don't make anymore! Check garage sales, second-hand clothing stores, your friends' children's dresses, and all your old aprons. In an average,



"The Rolling Star" on the frame in our 17' square, front hall. Abby chose this pattern for herself and helped with the piecing.

three-color, double-bed size pattern, you might need 2 yds. of rose, 2 yds. of blue, and 4 of white. So you don't have to buy too many little girl's dresses at the rummage sale for fifteen cents each, to make up the yardage. Some smocked dresses contain a yard and a half - and the tiny prints can be combined for a good, old-fashioned effect. For example, to make up 2 yards of rose you could use one of pink flowers on white, and one of dark pink flowers on a light pink background. Buy strong mater-

ial, colorfast, and not worn thin. Polly Flinders' dresses turn out to qualify in the most material, the best prints, and the strongest, purest cotton.

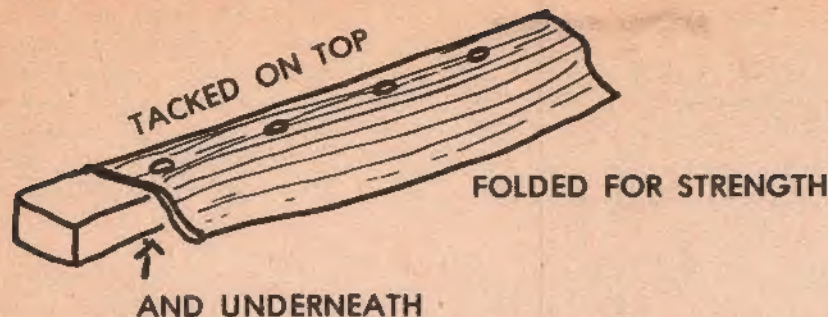
What is wrong with perma-press? The more synthetics in the material, the more difficult it is to get the needle through. And the thread seems to stick, twist, and knot.

The blocks: always piece from the middle out. Never start in the upper left-hand corner and work to the right to make the top row, then the



Abby (8) shows how a honey locust thorn is used to separate the threads of the top layer to allow the needle to enter.

DIAGRAM No.1
ONE BAR, 1"x2", WITH TICKING



second row, and so on. For no matter how accurately you cut and sew, you will end up with a crooked block. Materials stretch and corners just won't meet. Begin in the middle and sew on the four pieces which are "north, south, east, and west" to the center. Then add slowly, working all the way around until the block is complete.

Assemble the blocks into the quilt top the same way. Remember, there is always adjusting and fitting to do to make points match, rolling stars roll, or kaleidoscopes sparkle! Blocks assembled from top to bottom, or side to side, end up hopelessly out of alignment. This is a mystery, but true. Iron the blocks on the wrong side, seams to one side (not open), as this makes them stronger.

Tracing your quilt pattern onto the completed top: use a pencil on white

areas, soap shaved to a point on darker cloth. Use a ruler, a compass, cardboard patterns, cups, and saucers for circles, and so on. Draw the entire pattern on the entire quilt before putting the quilt on the frame. You may omit the outline pattern - that is, the lines of stitching which will run along the edges of the pieces, a quarter of an inch in from the seam line. But, for a beginner, even this should be marked out on the quilt.

Your quilt top is finished; you are ready to learn how to quilt! Perhaps your top has taken a month to cut, assemble, iron, and trace for quilting. Now you have reached the long, and rather technical part of the craft. You may want to visit a church quilting society, or find someone who quilts at home. Seeing is better than anything when it

comes to quilting, and not because it is so very difficult. But it is different.

Buying the quilt batting: there is no point in having anything but the best - Mountain Mist Dacron batting. This filler is the fluffiest, the strongest, and best of all, is slightly glazed on one side so that when it is unrolled between the top and backing, it doesn't shred all to pieces. A first quilt known personally by this writer was made, unfortunately, with the cheap kind. The quilt turned out useful for all kinds of weather: a thick, lumpy side where the batting bulked up (for cold nights), and a nearly flat side, like a counterpane, where the batting stretched out thin (for hot nights). Incidentally, a counterpane is a quilt with no filler - and sometimes, no pieced top - simply a large, bleached, muslin square, intricately quilted.

The backing: bleached or unbleached muslin. Perma-press sheets are out, although their perfect size is tempting. But resist!

Diagram No.1

The quilting frame: imagine four 1x2's, each seven and a half feet long. (Longer, if your quilt is longer.) Tack strips of pillow ticking, or a similar, very strong material, along each one. Use the largest size C clamp (opens to at least three inches), one at each corner of the 4 bars arranged in a square.

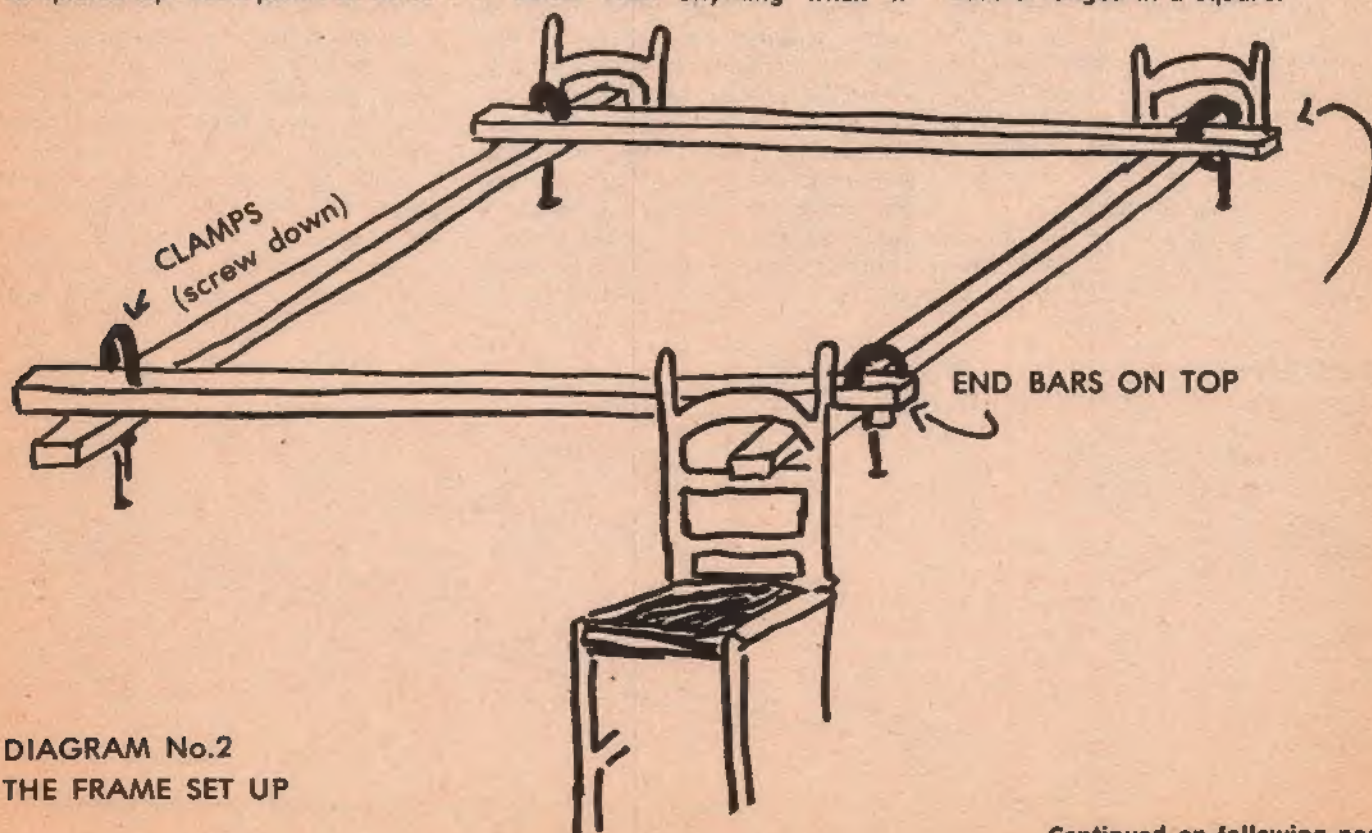
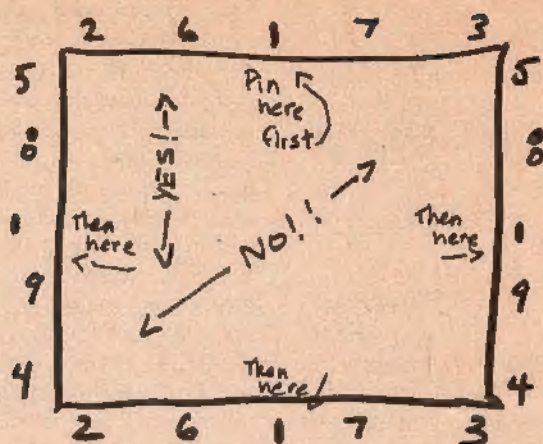


DIAGRAM No.2
THE FRAME SET UP

Continued on following page

DIAGRAM No.3 PINNING ON THE QUILT



Numbers indicate where to start. Have a friend work directly opposite you. CONTINUE UNTIL PINS ARE 6" APART

Diagram No.2

Old ladder-back chairs will hold up the ends of the frame ideally. And find a big room to keep it in; if you are quilting alone, it may be up for six months. If you can find six to ten friends to quilt most of every day, it will only be up for a week.

Square up the frame with the clamps so that it is the approximate size of the quilt top. With two friends, put the quilt top on the frame. Use the very best pins you can buy; in hot weather, cheap pins rust. Follow the diagram - and even better, invite in a lady from the local quilting society. If she'll give you twenty minutes of her time, you may be saved several hours of awkward struggle.

Diagram No.3

But in the absence of the lady: Begin by pinning the middle of the edge of the top to the ticking in the

center of each side of the frame. The pins should go in toward the center (not sideways along the frame) and should enter the quilt top, go through the ticking, come out of the ticking, and then back out of the quilt top. The corners are pinned next, then little by little the remaining areas around the edge. The object here is to get the quilt pinned on straight and tight (not so taut it rips or is strained) and therefore you will have to readjust the clamps at the corners. This is a period of adjustment - pinning, moving a bar in and out, making a corner square, lengthening the frame to take up slack, and so on. Do not attempt this alone.

Once the frame is the right size, unpin the entire quilt top. Now you will pin on the backing. Do not readjust the frames! You want them just right for the top. The backing, which should be made six inches larger

than the top all the way around, can be trimmed later. Get it straight, tight, and smooth. Keep walking round and round the frame, with a friend opposite you at each point, so that you are gradually stretching and stretching the material as if it were canvas. Don't have people pulling at odd angles from each other - work opposite one another. You should end up with pins about every six inches.

Unroll and place the batting on the backing. Have friends help. Try to unroll it in the middle of the quilt so that there is a minimum of moving of the dacron. Even the very best sometimes tears, and you want to keep it in a solid layer, if possible.

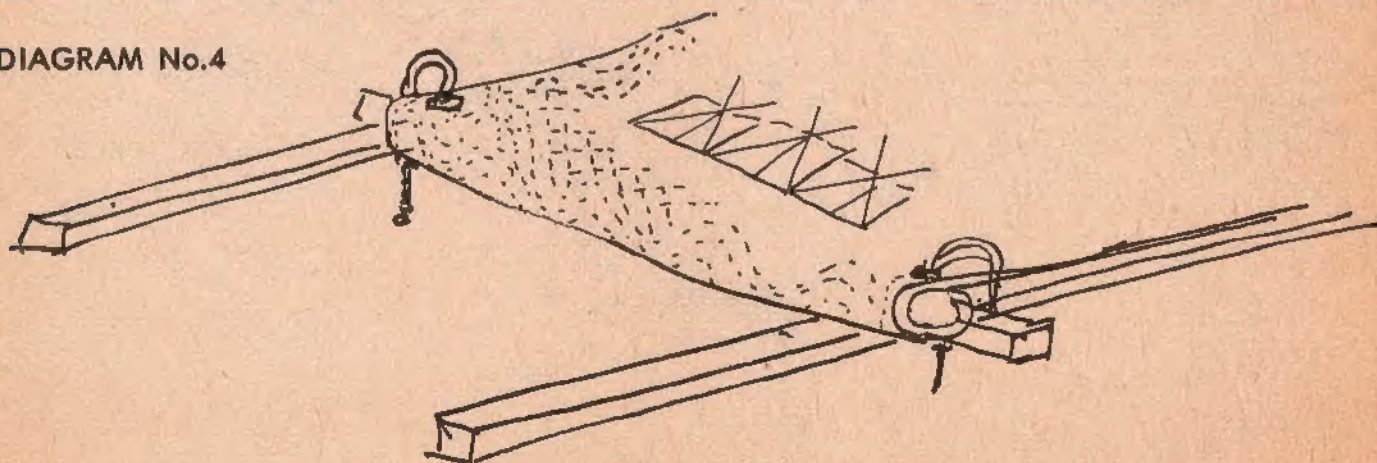
Return the quilt top to the frame, again with friends so that the unrolled batting (which goes all the way to the edge, and may extend over) is not disturbed. Repin the quilt top, again going round and round. Take an hour if necessary for this - mistakes aren't fatal, but they can make things awkward.

Diagram No.4

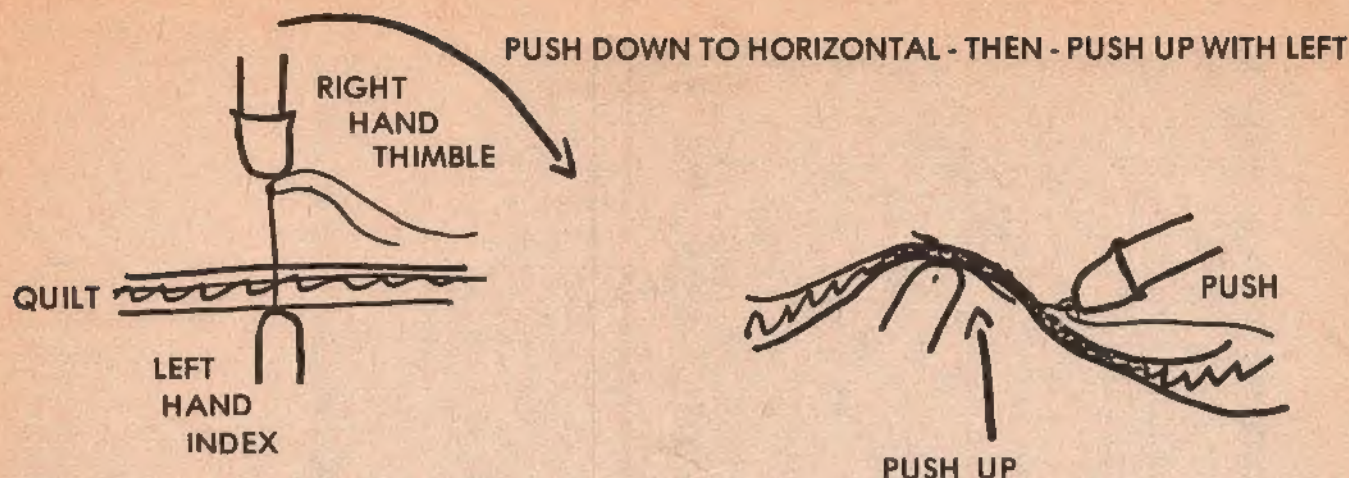
Warning! The quilt will be rolled up as you finish each section. Be sure you have the end bars on top of the side bars before you pin on anything! This way, they can be unclamped, rolled under, and re-clamped. See the diagram, and be sure you understand this point. If the physical actuality escapes you, try making a tiny quilting frame with four pencils. Pretend you want to roll one of them up. You will then see why the end bars (to be rolled) must be on top.

Quilting: Buy the best thread (quilting thread is strong and waxed, doesn't often knot up), thimbles, and quilting needles (they are very short and sturdy). You will also

DIAGRAM No.4



As the quilting is finished the end bar is rolled under



To practice stitch, you can try an embroidery hoop or quilting hoop (the latter does not work well for large quilts.) It takes a lot of practice. Don't give up!

need a thorn from a honey locust tree (if possible), or a sharp pointed object like a thorn. (A compass point will suffice.)

Now pull up a chair and prepare for a long job! For quilting at home, it is easiest if you and your friends all work together on one side. You will only be able to reach in about twelve inches - then you will roll: one friend holds the frame on the opposite side (so the roller has something to pull against). The roller waits until the third person unclamps one end bar, then she slowly rolls under the quilted section, pulling the bar toward her to keep the tension. She holds the bar in tension while the third person replaces the clamps. There are ways of getting around the third person: tying the opposite bar to a doorknob, bannister, what-have-you, or getting the children to help.

Use about a yard of thread at a time. Thread the needle and make a small knot at the end. With the thorn, carefully separate the threads of the material in the quilt top and insert the needle between the layers of the quilt (you are making a small hole). Bring the point of the needle out where you wish to start quilting. As you pull it through, the knot will be drawn through the hole and hidden in the batting. Gently rub the separated threads until they go back together - the hole disappears.

Use the thimble on your right hand to sew, and your left hand under the quilt to feel the point of the needle as it comes through. Don't push the

needle all the way through with one hand and then back up with the other. If you do, the quilting will be lovely on top, but bear no relation to the intended design on the bottom! If you don't believe this, try a few stitches and then look at the underside of your quilt.

Rather, push the point of the needle through the layers till it pricks your index finger of your left hand. Now, with the thimble finger, push the needle eye down toward the quilt, like a lever moving to a horizontal position, still feeling the prick gently balanced on your finger underneath. Finally, the point of the needle will have to turn away from your finger - push it upward, and force the needle through with the thimble. Remember, you will actually push the material of the quilt lower with your right hand, while holding it higher with the left.

Diagram No.5

When the entire quilt is finished, remove it from the frame. Trim and bind the edges with wide cotton tape - this is one place where you can sew on at least one side with the machine, though an applique stitch will look best for finishing it off. A gentle washing to remove pencil marks and smudges, and it's all done!

There is another possibility: sending your quilt out to be quilted. Most quilting societies ask the customer to produce the backing, batting, thread, and sometimes pins. Ask them what they prefer and be sure to buy that. It is discouraging to receive a beautiful top and be expected to use cheap cotton thread

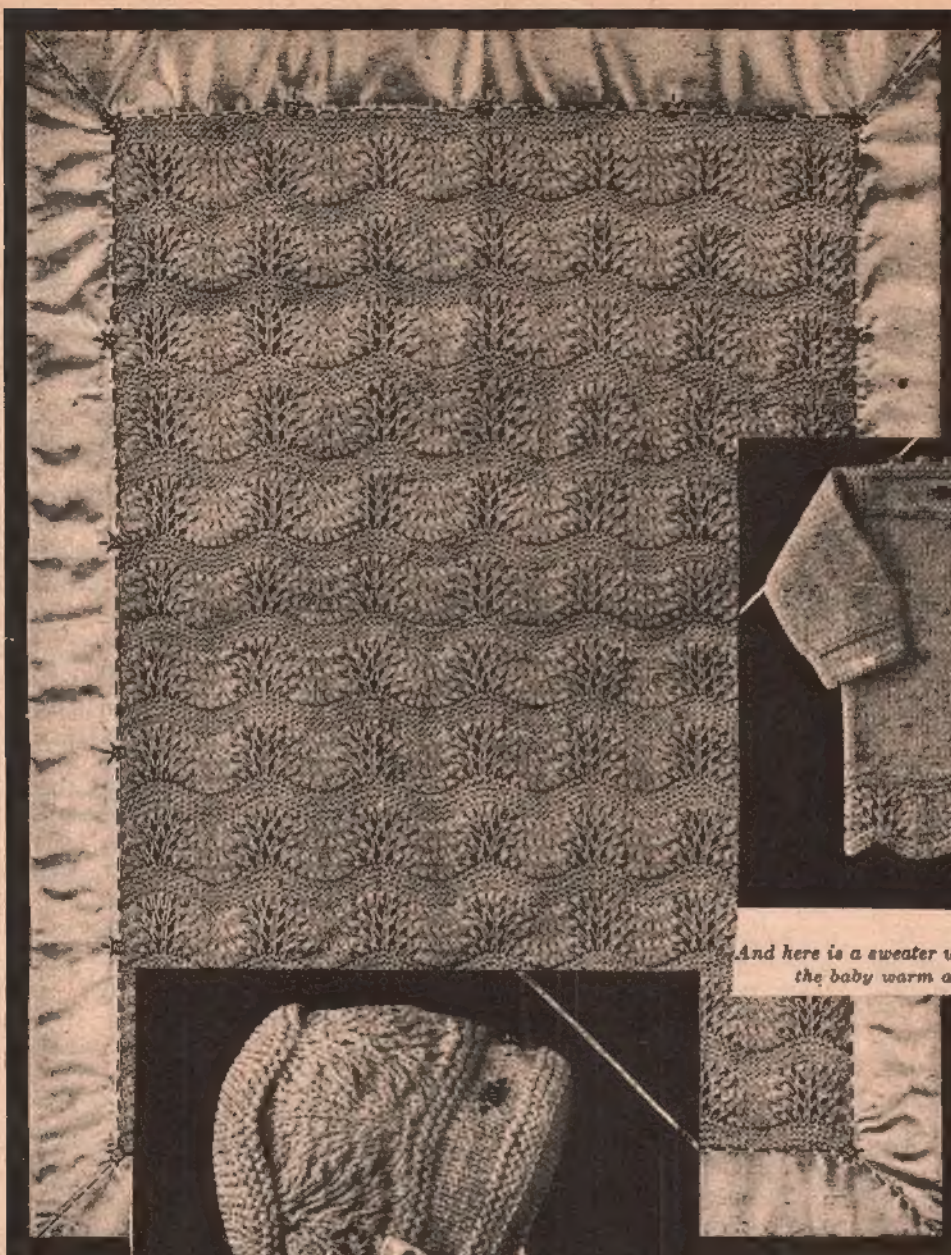
which breaks and knots, and an old sheet for the back.

These societies have not caught on to the price of things nowadays. The cost is still about a nickel for every yard of thread, so that an average quilt will cost about \$30.00. (And each lady, if she were paid accordingly, would be getting about 35 cents an hour.)

One thing about quilts: even if you cut badly, sew crookedly, and let your seven year-old help you with the quilting, you will still have a beautiful quilt. It is practically impossible to make an ugly one. It will last forever - and be treasured as long as it lasts. So, don't be put off by the size of the project. You may spend an hour or so a day at some other needlework as it is. So, why not quilting?



Sarah (9) left, and Maidie (11) examine the writer's "Broken Dishes" pattern.



*And here is a sweater which will keep
the baby warm and cozy*



*A delightfully different bit of head-
gear and so easy to make*

*At each corner and along inner
edge of the ribbon banding of the
afghan little bullion-stitch roses
in the body-color, with green
leaflets, are worked*

BY CLARA E. HERLITZIUS

An Enchanting Ensemble.

Materials required for the set - cap, sweater and afghan - are as follows: Twelve balls of twofold flake zephyr, one pair of No.3½ needles, four yards of satin ribbon, five and one-half inches wide, and three yards, three and one-half inches, with a little embroidery floss for the tiny rambler roses, leaflets in loop stitch and the running outline which holds the ribbon.

Cap

Such a delightfully different bit of head-gear as this is, it is sure to win every heart, especially when we picture the face of its small wearer peeping forth.

Begin at center of crown by casting on 8 stitches, using the zephyr double - drawing thread from two balls.

Rows 1, 3, 5, 7: Knit plain; all other odd rows the same.

Row 2: Knit 1, over; repeat. The increasing is done in alternate or even rows.

Row 4: Knit 2, over; repeat.

Row 6: Knit 3, over; repeat.

Row 8: Knit 4, over; repeat.

Continue in this way, always having 1 more stitch between the increasing points, or in each of the 7 gores, until there are 79 stitches on the needle. In next row, knit 68 plain, and place remaining 11 stitches on a safety-pin or other convenient holder to be used later for the back. On the 68 stitches work the border for the front, as directed for afghan, only repeating the 11th, 12th, 13th and 14th rows 5 times; then knit 3 ribs plain, knit 1 row, purl 1 row for one inch, again knit 3 ribs, and bind off.

Pick up the stitches across the bottom of the cap, including those on the safety-pin; in next row decrease by knitting every 3rd and 4th stitch together, knit 4 ribs plain and bind off evenly. The joining of the crown and all similar seams should be

neatly done. For a larger cap the crown, and other portions, can be very easily increased in size, as may be either piece of the set.

Three little roses are embroidered in the plain space across the front, one at the top, and one about two inches away, each side, and bows and ties of the narrow ribbon added; a separate lining of silk may be made, like a tiny hood and caught inside, if desired.

Sweater

Cast on 68 stitches (double thread) for back.

Rows 1 to 6: Knit plain, 3 ribs.

Rows 7, 8, 9, 10: Same as 11th, 12th, 13th and 14th rows of afghan.

Repeat last 4 rows 3 times, and again knit 6 rows or 3 ribs plain, completing the border pattern. The body of the little garment is in stocking-web; knit 1 row, the right side toward you, and purl back, repeating these 2 rows until the work measures eight inches from beginning. Bind off 5 stitches at each side for armhole, and on the remaining 58 stitches knit two and one-fourth inches more in stocking-web. Now knit 2 ribs plain, then knit 1 row, purl 1 row for one and one-fourth inches, and again knit 2 ribs plain, which brings the work to the top of the shoulder. On next row, knit 6, bind off 46, knit 6; and on next row, beginning the front, knit 6, cast on 46, knit 6.

Continue, knitting the front same as the back, reversing the order of rows, casting on 5 stitches at each side at the armhole, and binding off at the bottom. If preferred, however, the front may be worked exactly as directed for the back, starting with the border, and the two parts joined at top of shoulder.

For the sleeves: Beginning at the underarm, pick up 48 stitches around; knit 3 ribs, then work in stocking-web for five and one-half inches. In next row, to decrease for

the wrist; knit 2, narrow, repeat. Knit 2 ribs plain, work one inch in stocking-web, again knit 2 ribs plain and bind off. Put in the other sleeve to correspond and sew up the under-arm seams, matching the borders as perfectly as can be. To close the top of shoulder, or wide neck-opening, sew three tiny pearl buttons on each side of back. Work in double crochet across the front, making little loops of the yarn, 6 or 7 chain stitches, to match the buttons. Three of the cunning roses, with leaflets, are worked evenly spaced across the yoke, in front.

Afghan

Cast on 119 stitches for the width, using the zephyr double, as for other pieces of set, drawing a thread from two balls.

Rows 1 to 10: Knit plain; this gives 5 ribs, 2 rows to each rib.

Row 11: Purl.

Row 12: Narrow (knit 2 together) 3 times, -:- (over, knit 1) 5 times, over, narrow 6 times, repeat from -:-, ending with narrow 3 times.

Row 13: Purl.

Row 14: Knit plain.

Repeat 11th, 12th, 13th and 14th rows 3 times, making 26 rows in all and completing one pattern; repeat from 1st row until you have twelve patterns, and the afghan is twenty-nine inches in length. Bind off evenly.

Fold the wide ribbon through the center lengthwise, mitering the corners by turning in neatly, and baste both edges to the edge of the afghan; then follow with a line of running stitches, long on the surface and catching through, carrying these also diagonally across the mitered corners to the outer edge or fold of the ribbon binding. At each inner corner, and at even intervals along the inner edge, little bullion-stitch roses are worked in floss of the body-color, with three or four leaflets extending from each.

The illustrations on this page are not beautiful. No one could claim that. But they are interesting, nay fascinating, with all of the lure of the snake cage at the zoo or the Bearded Lady at the circus. They represent a few of the artistic efforts of creative women during the eighties.

Rumor has maligned the nineties for some little time. They have been repeatedly pointed out as being a ridiculous and frivolous period. Even the phrase "the gay nineties" has become a by-word.

There is much that is too pertly modern and superficial in this criticism against the nineties. Coming as it does from an age whose mannerisms and adventures offer even now, such vulnerable expanses for arrows of logical and sardonic wit, it sounds a bit hollow. The nineties were a brave and wholesome era, for stirring of new birth in all the arts was noticeable. Needlework in particular showed signs of coming into its own as a re-recognized and legitimate form of art.

No, the nineties cannot be dismissed with merely the word "gay."

As a matter of fact the eighties were far more amazing, more mad, more gloriously nonsensical. In this history of spinning and weaving, and women's handwork during the ages, it would be the grossest form of neglect, in recording the most decadent period of needlework ever experienced, to avoid the eighties.

Upon them I shall concentrate, using the photographs herewith reproduced as my witnesses. I might as well use the first person, too, and stand like a good soldier in an attitude of defense.

Lest there be some who think that I have expressed myself too strongly, I willingly make a concession. Beautiful handwork was produced during this period. Just as the roots of hardy plants remain through the winter, stretch out new tendrils, and provide, through their life, the life of the plant, so did true devotees of handwork continue to keep alive the traditions of beauty and industry, even through the winter of women's discontent.

Exquisite point lace, yard upon yard of fine filmy knitted laces, cobwebby crocheted trimmings, and knitted and crocheted objects in wool - all of these proved that the plant itself was not dead.

The Awful Eighties and Gay Nineties

BY FLORENCE YODER WILSON



Photographs by Brown Bros.



*A Few Happy Relics of
the Eighties, a Saw,
a Thermometer-Shoe,
and a Potato Masher*



But to the unskilled eye only the vestiges of what had once been a great art remained.

The hand painted saw, the shoe, and the potato masher herewith reproduced, to my mind better account for the leisure of the ladies of the eighties. True they are not exactly needlework, but they are handwork. The principle involved seemed to be one of idealization and transformation. There was a dignity

in the idea of the busy saw, tied with a red bow, and decorated with the picture of a robin perched on a wheelbarrow, with a bunch of grapes as an afterthought. And for fear that the message would be missed, the artist has added the word "Autumn" with scroll decorations at the very bottom.

The small object at the lower right is a potato masher. No other. What a tender sentiment to drape it with a

petticoat of lace, pad it firmly about for pins, and add two hooks from which one could suspend - anything.

But the shoe - what a treasure! Honorably discharged from a life of toil, stuffed near to the bursting of its buttons, it has been decorated with small cross marks, and tied with red ribbon bearing the name of its former owner. That is not all, it is not a mere keepsake, a useless object. It still has work to do in the world, for nestled on the arch is a thermometer.

There are doubtless many young readers who will not believe that these objects ever existed. All I can say is that I have in my possession actual photographs, not only of these creations, but of others equally magnificent.

Turn also, young readers, to your mothers. Look them squarely in the eye, ask them if they ever saw an old jug upon which were stuck all manners of seals, and odds and ends.

Ask them to deny if they can, that they ever saw hand painted velvet, with tassels sewed on the edge, fans hung with millions of small objects, opened and pinned over pictures, or what-nots crowded within an inch of their lives with statuary, shell covered boxes and shoes, or moustache cups, and china bearing the words, "Wife", or "Mother."

Nor can they but admit that in every house where this monstrous confusion existed, there was sure to be at least one hand worked, framed motto, the degenerate stepchild of the beautiful samplers of our grandmothers, which bore the words "Home Sweet Home", or a Bible

text.

The country was in the doldrums following the Civil War. Garfield had been shot, and Chester A. Arthur was President of the United States. The sewing machine was fully established, and the emancipation of women from the drudgery of most of her household tasks was well on its way.

It was a time of chaos, of the forming of new ideas and ideals toward life. In their effort to meet these new conditions and enter upon the broader aspect of life which stretched out before them, women began to cast off much which they were afterwards to take up with renewed vigor and deeper insight.

The wonder was that they produced anything at all in the way of handwork. But it is an everlasting proof of the fact that women are, of a necessity, basically creative, when we realize that even in their darkest hour, they still made things, tried to create.

In a way it is natural that those of us whose estimate is founded on the sad spectacle of this almost immediate past, should feel that the golden age of women's interest in needlework and the home arts is past. But such a conclusion is narrow and lacking in perspective. A fair estimate cannot rightly be founded on the consideration of such a limited period.

One must look down the vista of the years in order to have some idea as to what the future holds. No student of history can but admit of the coming and going of the cycles of evolution, and as surely as the tide of empires rises and falls, do human

beings, on a smaller scale in their expression, dream, work, flower, die and live again, reaching in each progressive spiral cycle, a higher plane than the one preceding.

Considered alone, without relation to the whole scheme, the process is definitive, restricted, limited, dead when dead and definitely done and over with. But viewed as a part of that which follows after, one comes to appreciate the spectacle of growth and return, a constant rebirth of the same principle in changed environment, ever tending upwards.

When we consider the eighties alone, with so few artistic efforts to relieve the picture, we can be discouraged, but reviewing the whole story, one can but see that there is great hope ahead. Spinning and weaving by hand flowered into the golden age of embroidery in medieval times, flourished awhile and then set into a steady decline. In the eighties it had reached its lowest ebb. But as women became better adjusted to a new world in which they were to play an increasingly active part, the handicrafts took on new life, and gradually began the upward climb again into the realm of the utilitarian arts.

Today, according to actual statistics gathered from the great industries which supply the materials for handwork, there is a great and stable progress in needlecraft and the home arts.

So let your amusement at the awful eighties be wholesome. The hand painted saw, the lace covered potato masher, and the decorated shoe are heralds of a new dawn.



THIS IS MOST EFFECTIVE WORKED OUT IN FINE THREAD

Dainty Edging in Lavender and White

Note: Let p stand for picot, ds for double knot or stitch, and r for ring.

1st Thread: 3 ds, p, 3 ds, p, 3 ds, close.

2d Thread: 6 ds, p, 6 ds.

1st Thread: Same as 1st ring, but join 1st p of 2d r to 2d p of 1st ring. Make another r like others.

2d Thread: 6 ds, p, 6 ds.

1st Thread: 3 ds, join to 2d p of 3d r, 3 ds, p, 3 ds, close. Starting another r, 3 ds, join to last r, 3 ds, p, 3

ds, p, 3 ds, close. Make another ring, join to last r by 1st p.

2d Thread: 6 ds, p, 6 ds.

1st Thread: Make another like others, join to last R made. Make another r, joining it to 2d r made and the 2d p.

2d Thread: 6 ds, p, 6 ds.

1st Thread: Make another r, join it to last r made. This makes 1 scallop.

Make the 2d scallop like the 1st, but in the 3d r, the 1st p is joined to 2d p of 7th r in 1st scallop. All rings have 3 ds between the picots and all rings have 2 picots, except the bottom one or middle one where there are 3 rings together.

Mrs. Frank Foust

PINEAPPLE DESIGN for TURNED CORNERS



As a foundation for the 1st pineapple, make 14 chain; this will not be required again.

1. Miss 3 st of ch, 2 tr in next, ch 3, 3 tr in same place, (ch 4, miss 4, shell of 3 tr, 3 ch and 3 tr in next) twice, turn at end of each row.

2. Ch 6, shell in 1st shell, ch 4, 10 † tr, separated by 1 ch, over the 3 ch of center shell, ch 4, shell in shell.

3. Ch 6, shell in shell, ch 4, fasten with s c in 1st sp of 1 ch, (ch 3, fasten in next sp) 8 times, ch 4, shell in shell, turn.

4. Ch 6, shell in shell, ch 4, fasten in 1st loop of 3 ch, (ch 3, fasten in next loop) 7 times, ch 4, shell in shell.

5,6,7,8,9,10. Same as 4th row, making 1 less loop of 3 ch in each row; the 10th row will have 1 loop at the tip or point of pineapple.

11. Ch 6, shell in shell, ch 4, s c in loop of 3 ch, ch 4, shell in shell.

12. Same as 11th row, with s c in s c at center.

13. Ch 6, shell in shell, fasten in 2d of 3 ch at center of next shell, and break thread.

This completes one pineapple, on the inside or top; for the next, on the outer edge, fasten the thread in loop of 6 ch at beginning of 9th row, or between 8th and 9th rows of 1st pineapple, make a shell in this loop (ch 3 for 1st tr), (ch 4 shell in next loop)

twice, which leaves 1 free loop at the base or bottom of 1st pineapple, turn and repeat the latter from 2d row, fastening off securely, as directed.

For the 3d pineapple, which is on the inside, join thread to 2d loop from tip of 1st pineapple, between 10th and 11th rows, ch 3, shell in 1st loop of 2d pineapple, between 2d and 3d rows, shell in the loop, (ch 4, shell in next loop) twice, and continue as before; at beginning of 3d row, ch 3, join to loop at tip of 1st pineapple, ch 3, and go on with 3d row and remainder of pineapple. For the straight lace continue in this way, first a pineapple on the inside, then on the outer edge, to length required.

For the corner: Miss 1 loop of 6 chain on the last outside pineapple of the straight lace, the 4th pineapple as illustrated, fasten in next, make a shell, and continue as before with (chain 4, shell in next loop) twice, and finish as directed; start the next pineapple, on inner edge, or at other side of corner, as you did the last, but in 1st loop of preceding pineapple, and work 1st 2 rows as usual; then to fill in the space between the 4 pineapples, make a triple treble at corner of 1st shell of last or 5th pineapple, working off 2 stitches, double treble in free loop of 6 chain of next pineapple, working off 2 stitches and

leaving last on needle; there will now be 3 stitches on needle, double treble in next 6 chain, work off all stitches now on needle as usual to the last, catch in last 6 chain, chain 3, and continue with the pineapple; at end of 4th row join to center of last shell of preceding inside pineapple, turn and work shell in shell, continuing as before.

For the heading: 1. Fasten in 3d loop from base of 1st pineapple, (ch 5, fasten in next loop) 3 times, ch 5, tr in center of next shell, ch 5, † tr in joining of 2 loops of 6 ch, (ch 5, fasten in next loop) 5 times, then a d tr in 5th shell of pineapple on other side of corner, (ch 5, fasten in next loop) 4 times, ch 5, d tr in 2d shell, ch 5, † tr where loops join, and continue.

2. Fill each ch of 5 with 6 d c.

Edge: Fasten in loop at base of 1st pineapple, chain 7, fasten back in 4th stitch from hook for picot, -:- chain 1, treble in same loop, chain 3, fasten in top of treble for a picot, repeat until you have 5 picots and 6 trebles, all in same loop, chain 3, fasten in next loop, chain 3, treble in next, picot, and repeat.

This is a very simple but showy border, and sure to please those with whom the pineapple design is a favorite.

By Mrs. Lloyd Curran

FLOWER LAMP POST

A 1933 Quilt Block Pattern



12 Inch Block

Add Seams

A

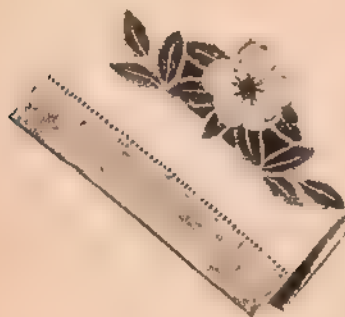
Cut 4 different from C
Solid or Print

C

Cut 4
Solid or Print

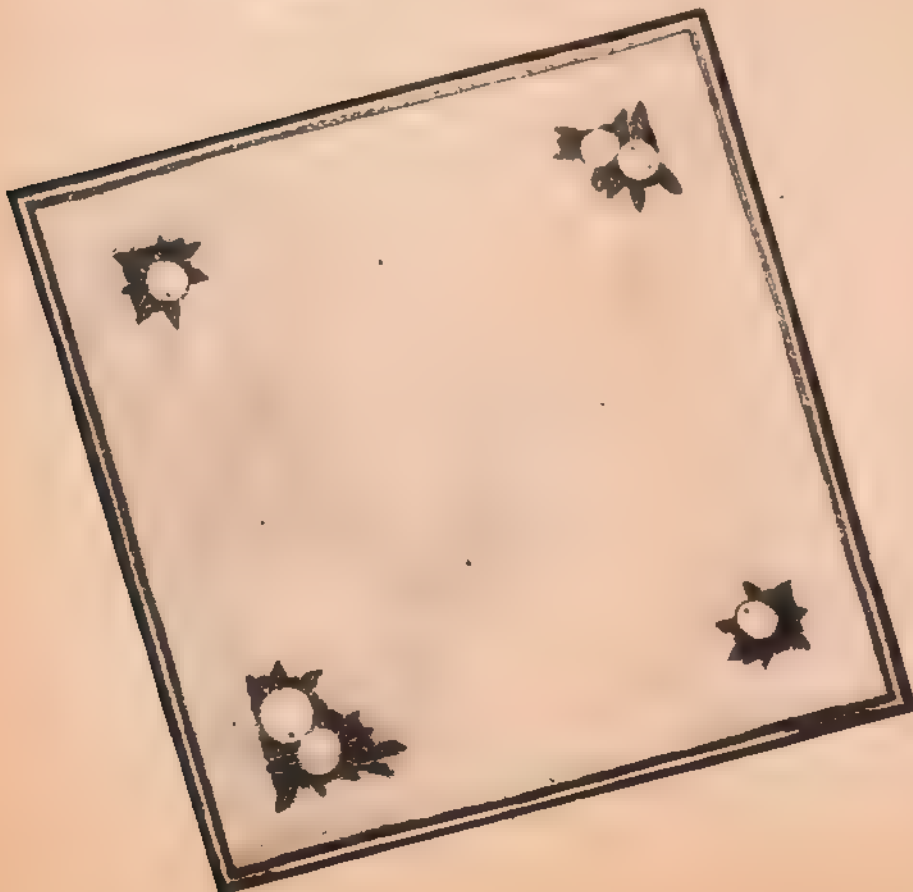
B

Cut 4
Same color as A



Colored Applique Cutwork

BY CHRISTINE FERRY



Traditional cutwork is rather formal in mood, but the use of color in various parts of the design produces a more casual effect.

The technique is a combination of two popular varieties of decorative needlework - cutwork and applique. First the applied surfaces are cut to shape, basted in place, the edges whipped to the foundation material with fine sewing cotton, without being turned under, then buttonholed with embroidery cotton in the manner characteristic of cutwork, and finally the background material is cut away from between the various parts of the design.

The various units may be so assembled in their relation to one another as to form a structure that will hold itself together even when the parts of the background are cut away, and no bars will be needed to bridge the open spaces.

This is cutwork in its simplest good form, especially when one fabric is applied to another, the buttonholed bars on laid threads divides the interest, increases the stitchery problems and demands more than a

little skill to handle the situation successfully.

Because of its simple directness, this type of design seems particularly suitable for the decoration of household linens planned for practical usefulness as well as decorative effect and presents no problems that the amateur worker need fear to meet.

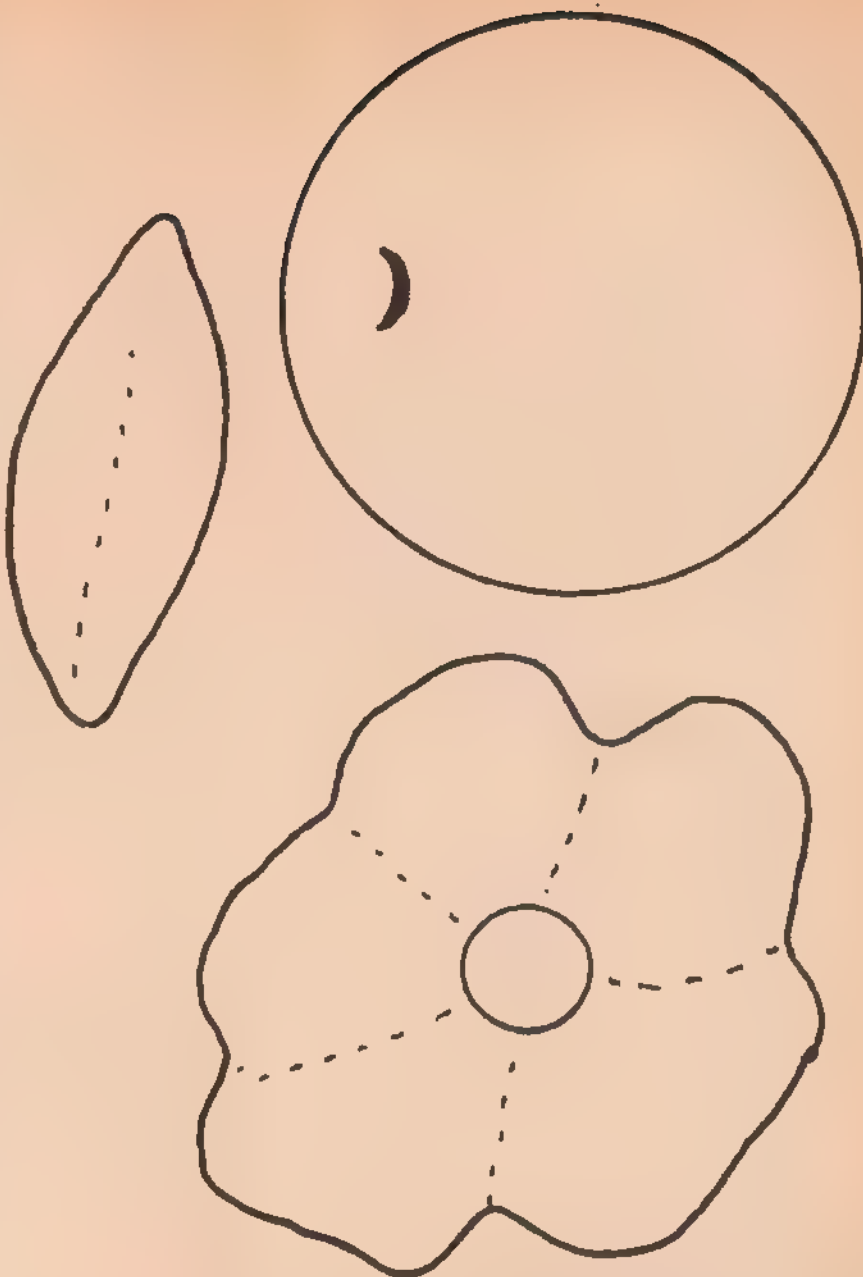
Naturally, when one fabric is to be applied to another and the edges of both are to be secured with a narrow line of buttonholing, after being cut out the materials must not fray easily and the outlines of the forms that make up the design must be simple and clean cut, if the results are to be successful. Notched leaves, for example, are out of the question unless they are large and boldly drawn, so for this reason it is quite permissible to modify the outline of a leaf or flower form to meet the requirements of the treatment. All these points have been thoughtfully considered in the development of these designs.

Bedroom Linens

The sheet, pillow-case and towel have been decorated with a modification of the ever popular wild rose; rose, yellow, blue or even lavender to suit individual decorative requirements.

The leaves are first applied, then the rose forms placed so as to conceal the stem ends. In this particular case the articles were bordered with hems of Nile green and the cutwork designs were done in salmon pink and green applique buttonholed with white - the green used for the leaves being a little deeper in tone than the hem. The use of white throughout is very decorative, as the color of the applied fabric shows sufficiently between the stitches so that the edges seem to merge one into the other, and there is no sharply defined line, such as would have been the result if the applique had been buttonholed in self color. For the sake of a little color contrast, however, the flower centers are finished with a satin-stitch dot and surrounding stamens in a delicate shade of green and the few stems are done in a double line of green and white.

Sheets, pillow cases and towels are all procurable with harmonizing hems in a variety of colors, or, you can, if you like, apply your own hem, using the same fast color cotton as for the applique. It may be hemstitched by hand to a drawn thread



space, it may be frankly seamed to the edge and hemmed down on the underside, or it may be machine hemstitched in the professional manner. No doubt you have your own pet way of applying colored hems.

Oranges Decorate a Refreshment Cloth

Nile-green linen, oranges in their own luscious coloring and leaves in a somewhat darker shade of green than the linen spell the story of this refreshment cloth. It is made of thirty-six inch material, with an inch hem turned on the right side and edges with a slightly narrower strip of the foliage green. Along the inner edge the hem is held in place with a

row of spaced buttonholing, the stitches about a quarter of an inch in depth and placed with the stems taken into the body of the cloth and the connecting thread following the hem just inside the turn. Corners are mitered.

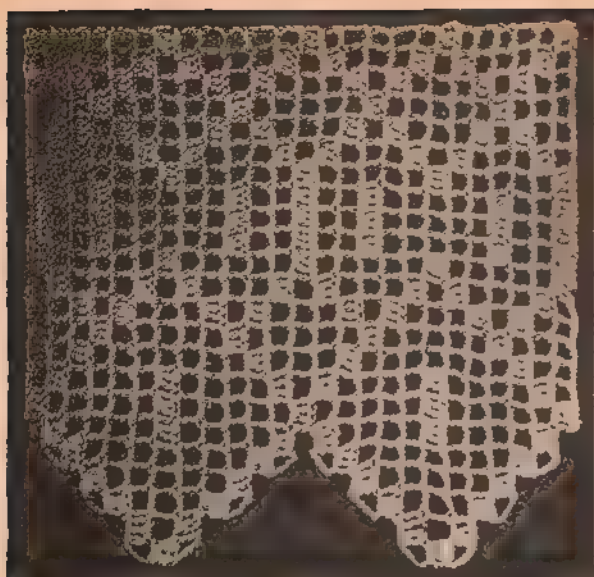
Three threads of stranded cotton in a medium shade of green are used throughout.

This cloth will provide a delightful background for the Deruta ware, or any of the other decorative Italian pottery, while green glass stemware and salad plates in a deeper tone than the linen, will harmonize delightfully with it. There is also a most inexpensive china in a rich orange hue which might be used most effectively.

Continued on following page



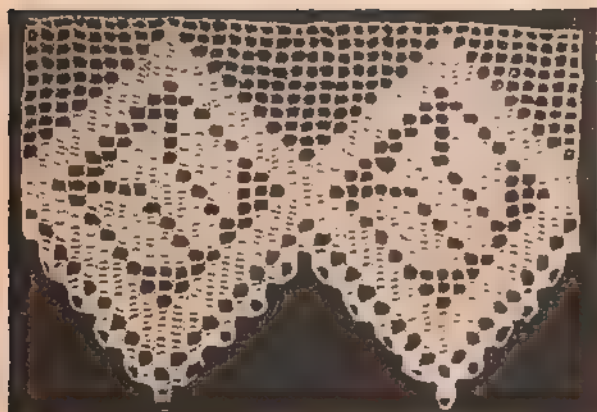
PLACEMENT DESIGNS



No. 1



No. 2



No. 3

Use No.50 crochet cotton, or any size suitable for your material. Towels require a heavier thread than aprons or pillow slips of lawn or fine cotton.

No. 1

Make a chain of 56 stitches, turn.

1. Miss 3, 3 trebles in next 3 stitches, (chain 2, miss 2, 1 treble, forming a space) 5 times, 16 trebles, counting all, 5 spaces, 4 trebles, turn.

2. Chain 10, miss 7 of chain, 3 trebles in next 3 stitches and treble in treble, -:- 1 space, 4 trebles, 3 spaces, 4 trebles, 5 spaces, 4 trebles, 3 spaces, 4 trebles, 1 space, turn.

3. Two spaces (chain 5, treble in next treble for 1st space of row), 4 trebles, 1 space, 4 trebles, 7 spaces, 4 trebles, -:- 1 space, 4 trebles, 3 spaces, 4 trebles, (last 3 under chain), turn.

4. Like 2d to -:-; 5 spaces, 4 trebles, 3 spaces, 10 trebles, 3 spaces, 4 trebles, 3 spaces, turn.

5. Like 3d to -:-; 7 spaces, 4 trebles, turn.

6. Like 2d to -:-; 9 spaces, 4 trebles, 5 spaces, 4 trebles, 3 spaces, 4 trebles, 1 space, turn.

7. Chain 3, 3 trebles, 5 spaces, 4 trebles, 3 spaces, 4 trebles, 4 spaces, 10 trebles, 4 spaces, 4 trebles, turn.

8. Chain 5, treble in 4th treble, 2 in space and treble in treble, -:- continue like 6th row from -:-.

9. Same as 5th row, ending with treble in treble, 2 in space and 1 in treble.

10. Like 8th to -:-; continue like 4th row.

11. Same as 3d row.

12. Like 8th to -:-; continue like 2d row.

Repeat from 1st row.

No. 2

Make a chain of 58 stitches, turn.

1. Miss 3, 3 trebles, 2 spaces, 4 trebles, 6 spaces, 7 trebles, 5 spaces, 4 trebles, turn.

2. Chain 10, miss 7, 3 trebles in 3 stitches of chain and 1 in treble, -:- 6 spaces, 10 trebles, 3 spaces, 7 trebles, 3 spaces, 7 trebles, 3 spaces; edge (of 4 trebles, turn).

Continued on page 18

Trimmings for Pillow-Slips, Towels or Aprons

Girls' Knitted Coat and Cap



Shape for the shoulders as follows:

1. Knit 1, purl 54, turn.
2. Knit 50, turn.
3. Purl 45, turn.
4. Knit 40, turn.
5. Purl 35, turn.
6. Knit 30, turn.
7. Purl 25, turn.
8. Knit 20, turn.
9. Purl to the end of the row.

Bind off.

For the right front, cast on 66 stitches.

Work 10 rows in plain knitting.

11. Knit plain.

12. Knit 1, purl to the last 8 stitches, knit 8.

Repeat the last two rows, decreasing once at the end of the 11th and every following 12th row until the work measures 3½ inches from the commencement, ending with a plain knitted row.

Proceed as follows:

1. Knit 1, purl 7, knit 20, purl to the last 8 stitches, knit 8.

2. Knit plain.

Repeat these two rows once.

5. Knit 1, purl 7, bind off 20, purl 28, knit 8.

Leave these stitches on a spare needle until the pocket is worked.

For the pocket, cast on 20 stitches.

Knit 1 row, purl 1 row for 3 inches, ending with a purl row.

Commencing again on the stitches of the front, work across the row in plain knitting, working across the pocket stitches in place of the bound-off stitches.

Continue in knit 1 row, purl 1 row (keeping the border of 8 plain knitted stitches), still narrowing at the end of the needle in every 12th row until 59 stitches remain.

Work 8 rows without shaping.

Bind off 5 stitches at the beginning of the next row.

Narrow once at the end of the needle in the next and every alternate row until 48 stitches remain.

Continue without shaping until the work measures 17½ inches from the commencement, ending with a purl row.

Proceed as follows:

1. Bind off 20 stitches, knit plain to the last 5 stitches, turn.

2. Purl to the last 3 stitches, purl 2 together, knit 1.

3. Knit 1, knit 2 together, knit plain to the last 10 stitches, turn.

4. Purl to the last 3 stitches, purl 2 together, knit 1.

5. Knit 1, knit 2 together, knit plain to the last 15 stitches, turn.

6. Purl to the last 3 stitches, purl 2 together, knit 1.

7. Knit 1, knit 2 together, knit plain to the last 20 stitches, turn.

8. Purl to the end of the row.

9. Knit plain to the end of the row. Bind off.

For the left front, cast on 66 stitches. Work to correspond with the right front.

For the sleeves, cast on 54 stitches.

Work in plain smooth fabric, widening once at each end of the needle in every plain knitted row until there are 66 stitches on the needle.

♦Narrow once at each end of the needle in every 6th row until 56 stitches remain, then in every following 12th row until 50 stitches remain.

Continue without shaping until the work measures 9 inches from the commencement, ending with purl row.

In the next row, knit 1, -:- knit 6, knit 2 together, repeat from -:- to the last stitch, knit 1.

Work in plain knitting for 3 inches. Bind off.

Work the other sleeve in the same manner.

For the collar, cast on 82 stitches.

Work in plain knitting; narrowing once at each end of the needle in every 4th row until 68 stitches remain.

In the next row, knit 4, -:- purl 2, knit 2, repeat from -:- to the end of the row.

Repeat this row twice. Bind off.

To make up the coat: With a damp cloth and hot iron press carefully, on the wrong side. Sew up the side - shoulder and sleeve seams. Sew in the sleeves, placing seam to seam. Sew on the collar, fixing each end to the center of the front panels. Make four buttonhole loops at intervals down the right front and two at the neck. Sew buttons on the left front to correspond.

The Cap

Measurements. Width all round brim, 18 inches.

Work at a tension to produce six and one half stitches to the inch,

Work at a tension to produce six and one-half stitches to the inch, measured over the plain, smooth fabric.

For the back: Cast on 92 stitches.

Work 10 rows in plain knitting.

11. Knit plain.

12. Knit 1, purl to the last stitch, knit 1.

Repeat the last two rows, decreasing once at each end of the needle in the 11th and every following 12th row until 78 stitches remain.

Work 9 rows without shaping

Bind off 3 stitches at the beginning of each of the next two rows.

Narrow once at each end of the needle in the next and every alternate row until 60 stitches remain.

Continue without shaping until the work measures seventeen and one-half inches from the commencement, ending with a plain knitted row.

Both the novelty of material and method of working these baskets appeals strongly to lovers of new art crafts. The materials are found in Florida, or in any spot where the palm and palmetto grow. The Bermuda onion basket is carried by native women on their backs, supported by the band of plaited handle which passes across the forehead, and it contains about a peck of the large white onions of commerce.

Native basket makers - usually old negroes - cut and dry a palm leaf, then select a section of the midrib about seven or eight inches long, with a perfect and strong portion of the leaf attached to each side of the rib. This leaf portion will be from forty to fifty inches long, and if flattened out will cover more spaces than the length of the midrib. The leaf is split into strands about an inch wide and the rib forms the bottom or base of the sack-like basket.

Part of the remainder of the dry leaf is torn into strips about an inch wide. These strands are moistened and twisted into a ropelike weaver, new pieces, one at a time, being added as the weaving progresses. The basket is begun by tying a pair of the ropes near one end of the rib, and twining back and forth, row after row, keeping the strands of the leaf or the spokes of the basket very near together. The rope needs to be dampened slightly to make it more pliable. The twining is carried round and round at distances of three or four inches, forming a closely woven and very strong receptacle. The basket in the illustration was made for the writer some twenty years ago and is in perfect condition now.

When the basket is large enough, the finishing is begun by folding over and braiding in strand after strand of one-half of the basket, and plaiting the remnant ends into a braid. Then the other half is so treated and the two braided ends are joined. If the joint is not successful, the two ends can be bound together with raffia.

These baskets make unique newspaper holders for the porch, or they can be used for golf sticks or tennis racquets.

The boy who made this fruit basket had never seen the Bermuda onion basket, but made it up out of his own head! It is made of the

PALM AND PALMETTO

By Harriette Cushman Wilkie



A BERMUDA ONION
CARRIER IS A THING
OF BEAUTY



IDEAL FOR HOLDING
APPLES OR
ORANGES



A CHARMING BASKET IN WHICH TO KEEP
ONE'S KNITTING

Cabbage Palmetto leaf, and although the general method followed is like that of the onion basket, the pair of weavers in the orange basket is given a double twist between each spoke. This method, added to the lighter weight of the shredded palmetto leaf, makes the basket very open. The top plaiting is ornamental and adds needed strength.

The other basket was made by the same boy and it is also made of a Cabbage Palmetto leaf. A section of midrib some twelve inches is taken from the broader part of the leaf where the fronds are strong and heavily folded over. In weaving this the pair of rope weavers is twisted

but once between each strand or spoke. In the Bermuda basket, the weavers are simply crossed and are not twisted at all. This is the essential difference between the methods of making the three baskets.

The top finish of this third basket is made by bending over a strip of the leaf and plaiting it with the spoke strips until there are nine strips remaining. These are then braided to form a handle. The opposite side is treated in the same manner, then the ends of the two plaits are incorporated together to make a strong handle. Practise will soon make the worker proficient in handle weaving.

Girls' Knitted Coat and Cap

Continued from page 16
measured over the plain smooth fabric.

Cast on 130 stitches.

Work 3 rows in plain knitting.

4. Knit every 12th and 13th stitch together.

Work 3 rows in plain knitting.

8. Knit every 11th and 12th stitch together.

Work 3 rows in plain knitting.

12. Knit every 10th and 11th stitch together.

Work 3 rows in plain knitting.

16. Knit every 9th and 10th stitch together.

Work 3 rows in plain knitting.

20. Knit every 8th and 9th stitch together.

Proceed as follows:

1. Knit plain, increasing 1 stitch at the end of the row.

2. Knit 1, purl to the last stitch, knit 1.

3. -:- Knit 9, widen once in the next stitch, repeat from -:- to the last stitch, knit 1.

4th and alternate rows: Knit 1, purl to the last stitch, knit 1.

5. -:- Knit 10, widen once in the next stitch, repeat from -:- to the last stitch, knit 1.

7. -:- Knit 11, widen once in the next stitch, repeat from -:- to the last stitch, knit 1.

9. -:- Knit 12, widen once in the next stitch, repeat from -:- to the last stitch, knit 1.

Continue in this manner until there are 137 stitches on the needle.

Work 1 inch without shaping, ending with a purl row.

Shape as follows:

1. Knit 1, -:- knit 15, knit 2 together, repeat from -:- to the end of the row.

2d and alternate rows: Knit 1, purl to the last stitch, knit 1.

3. Knit 1, -:- knit 14, knit 2 together, repeat from -:- to the end of the row.

5. Knit 1, -:- knit 13, knit 2 together, repeat from -:- to the end of the row.

7. Knit 1, -:- knit 12, knit 2 together, repeat from -:- to the end of the row.

Continue in this manner until 17 stitches remain, ending with a purl row.

In the next row knit 1, -:- knit 2 together, repeat from -:- to the end of the row.

Break off the wool and run through the stitches on the needle, draw up and fasten off.

To make up the cap: With a damp cloth and hot iron press carefully on the wrong side. Sew up the seam.

TRIMMINGS FOR PILLOW SLIPS, TOWELS & APRONS

Continued from page 15

3. Edge (of chain 3, 3 trebles in 3 trebles); 5 spaces, 4 trebles, 1 space, 10 trebles, 8 spaces, 4 trebles (last 3 under chain always, when the point is increasing), turn.

4. Like 2d to -:-; 4 spaces, 7 trebles, 6 spaces, 4 trebles, 2 spaces, 10 trebles, 1 space; edge.

5. Edge; 1 space, 13 trebles, 1 space, 4 trebles, 1 space, 10 trebles, 1 space, 13 trebles, 4 spaces, 4 trebles, turn.

6. Like 2d to -:-; 5 spaces, 4 trebles, 1 space, 7 trebles, 1 space, 13 trebles, 1 space, 16 trebles, 1 space; edge.

7. Edge; 1 space, 16 trebles, 1 space, 13 trebles, 2 spaces, 7 trebles, 7 spaces, 4 trebles, turn.

8. Like 2d to -:-; 10 spaces, 4 trebles, (1 space, 13 trebles) twice, 2 spaces, edge.

9. Edge; 3 spaces, 10 trebles, 1 space, 10 trebles, 3 spaces, 7 trebles, 1 space, 7 trebles, 6 spaces, 4 trebles, turn.

10. Like 2d to -:-; 6 spaces, 13 trebles, 2 spaces, 4 trebles, 3 spaces, 10 trebles, 6 spaces; edge.

11. Edge; 3 spaces, 13 trebles, 1 space, 4 trebles, 3 spaces, 4 trebles, 2 spaces, 7 trebles, 1 space, 4 trebles, 7 spaces, 4 trebles, turn.

12. Chain 5, treble in 4th treble from needle, 2 in space and treble in treble, decreasing the point, -:- 7 spaces, (7 trebles, 1 space) twice, 2 spaces, 16 trebles, 2 spaces; edge.

13. Edge; 1 space, 19 trebles, 1 space, 7 trebles, 2 spaces, 4 trebles, 1 space, 7 trebles, 8 spaces, 4 trebles (1 in treble, 2 in space and 1 in treble, as the point decreases), turn.

14. Like 12th to -:-; 7 spaces, 13 trebles, 3 spaces, 7 trebles, 2 spaces, 10 trebles, 2 spaces; edge.

15. Edge; 6 spaces, 4 trebles, (2 spaces, 7 trebles) twice, 6 spaces, 4 trebles, turn.

16. Like 12th to -:-; 9 spaces, 13 trebles, 1 space, 4 trebles, 1 space, 7 trebles, 3 spaces; edge.

17. Edge; 2 spaces, 13 trebles, 2 spaces, 7 trebles, 1 space, 4 trebles, 8 spaces, 4 trebles, turn.

18. Like 12th to -:-; 8 spaces, 7 trebles, 3 spaces, 4 trebles, 1 space, 7 trebles, 2 spaces; edge.

19. Edge; 3 spaces, 7 trebles, 13 spaces, 4 trebles, turn.

20. Like 12th to -:-; 14 spaces, 4 trebles, 2 spaces; edge.

Repeat from 1st row.

No. 3

Make a chain of 50 stitches, turn.

1. A treble in 8th stitch, 9 more spaces, 10 trebles, 1 space, 4 trebles, turn.

2. Chain 10, miss 7, 3 trebles in next 3 stitches and treble in treble, -:- 1 space, 16 trebles, 9 spaces, turn.

3. Eight spaces, (10 trebles, 1 space) twice, 4 trebles, turn.

4. Like 2d to -:-; 1 space, 10 trebles, 3 spaces, 10 trebles, 7 spaces, turn.

5. Six spaces, 10 trebles, 3 spaces, 4 trebles, 1 space, 10 trebles, 1 space, 4 trebles, turn.

6. Like 2d to -:-; 1 space, 10 trebles, 1 space, 7 trebles, 1 space, 4 trebles, 2 spaces, 10 trebles, 5 spaces, turn.

7. Four spaces, 10 trebles, 2 spaces, 7 trebles, (1 space, 10 trebles) twice, 1 space, 4 trebles, turn.

8. Like 2d to -:-; 1 space, 10 trebles, 1 space, 13 trebles, 1 space, 10 trebles, 2 spaces, 10 trebles, 3 spaces, turn.

9. Two spaces, 10 trebles, 2 spaces, 16 trebles, 1 space, 10 trebles, 2 spaces, 10 trebles, 1 space, 4 trebles, turn.

10. Like 2d to -:-; 1 space, 10 trebles, 3 spaces, 7 trebles, 1 space, 10 trebles, 6 spaces, 10 trebles, 1 space, turn.

11. Two spaces, 10 trebles, 1 space, 13 trebles, 1 space, 10 trebles, 1 space, 4 trebles, 2 spaces, 10 trebles, 1 space, 4 trebles, turn.

12. Chain 5, treble in 4th treble and 3 stitches following, -:- 1 space, 10 trebles, 2 spaces, 10 trebles, 1 space, 13 trebles, 1 space, 10 trebles, 3 spaces, turn.

13. Four spaces, 10 trebles, 1 space, 13 trebles, 1 space, 7 trebles, 1 space, 10 trebles, 1 space, 4 trebles, turn.

14. Like 12th to -:-; 1 space, 10 trebles, 2 spaces, 13 trebles, 1 space, 10 trebles, 5 spaces, turn.

15. Six spaces, 10 trebles, 5 spaces, 10 trebles, 1 space, 4 trebles, turn.

16. Like 12th to -:-; like 4th from -:-

17. Like 3d row.

18. Like 12th to -:-; 16 trebles, 9 spaces, turn.

Repeat from 1st row.

Insertion is easily made to match either lace by omitting points and working both sides alike.



First, the pillow - which may represent a dahlia, an aster, a "mum", or any gorgeous blossom that has petals all over it, and is the very simplest thing in the world to make. Any friend to whom you may elect to send it as a gift on any special occasion, will adore it, for it gives a bright and unique spot of color in any room.

The model is of voile, and two shades of lavender are used for the petals; needless to say, however, that one may choose any color preferred. There is nothing complicated about the making, and practically no expense involved save for the purchase of the voile, thirty-six inches wide, and a little pillow, twelve inches in diameter. Two and one-half yards of the lighter shade will be sufficient, with a piece of the same shade to cover the pillow; cut the goods into four-inch squares by drawing threads each way, for the larger petals. One-third yard of the darker shade is cut in the same way to make fifteen four-inch squares, the remainder into 2¼-inch squares. The petals are all made in the same way; fold each square through the center diagonally to form a triangle or half square, and gather the straight sides closely, leaving the diagonal fold to form a fluffy, rounded petal, fastening the gathering thread securely. The first row of petals is sewed to the edge of the circle which is to cover the top of the pillow; put them on close together, and the following rows in the same way, each overlapping the preceding. There are four rows of light, then one row of dark, with the smaller dark petals put on in the same way to fill the center. It takes very little time to complete the pillow after the petals are ready; and, if you have a small daughter who is learning to sew, she will "just love" to help make them.

By the way, have you seen the tiny elbow-pillows? They are soft and nice to lean one's elbow on during a protracted telephone conversation, or to pad the arm of a wooden rocker, or to lay on any hard surface where one must place one's forearm for the time being. "Gather ye comfort as ye may" is a wise injunction; let's obey it. Just try making a baby petal-pillow for a weary elbow's sake, to match the other; two comforts are better than one, you know. These wee pillows are usually from seven to nine inches across; and if

A Petal-Pillow, and Flowers of Silk



A Dainty Boutonniere



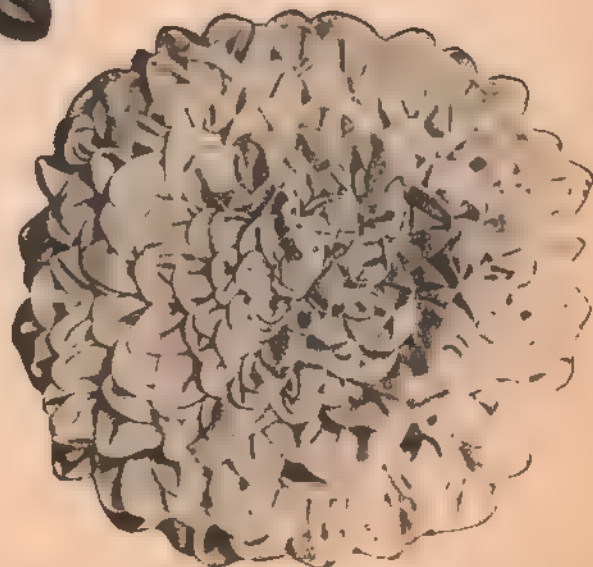
Rose With Crisp
Petals of Organdy



A Spray of Taffeta Roses



Old-Fashioned Nosegay



The Petal Pillow

Continued on following page

you cannot find one ready to cover of just the right size, it is easily made. Pad softly with cotton, through which may be scattered dried lavender blossoms, or a bit of any favorite sachet powder.

We all rejoice in the thrill that comes from "making something of nothing", or, in other words, the creation of an article of real utility and beauty from scraps of material which are of no value whatever until our inventive genius is brought into play. It is really surprising how many pretty things can be evolved from the odds and ends sure to accumulate in every household which boasts a piece-bag to hold them. Remnants of China silk, including the best portions of worn lingerie, blouses or other garments, tinted any desired color with crepe paper, may be utilized in making the most realistic and chic decorations imaginable, favors which any friend who dotes on novel accessories will hail with delight. The paper comes in all hues and shades and is not expensive to start with, while a very small piece is sufficient for each tint. The "tied and dyed" process, with which all are familiar, will give variegated or shaded effects that are beautiful. Indeed, once one enters upon this really fascinating work, ideas will come faster than they can be carried into expression.

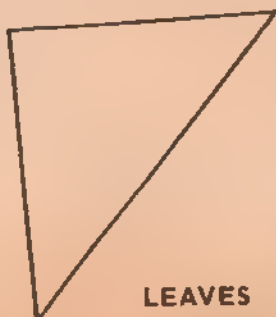
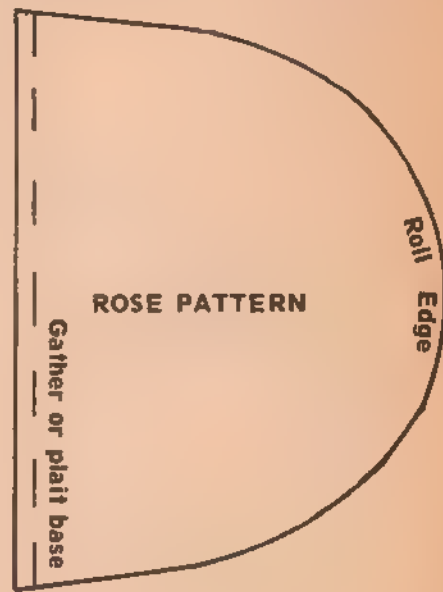
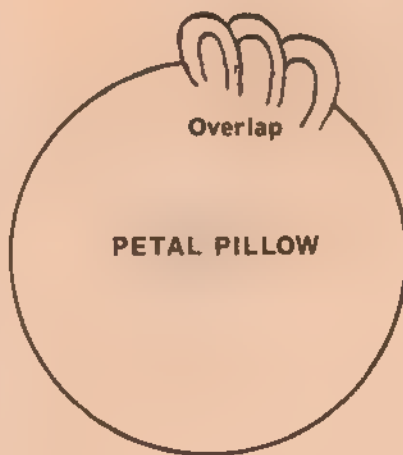
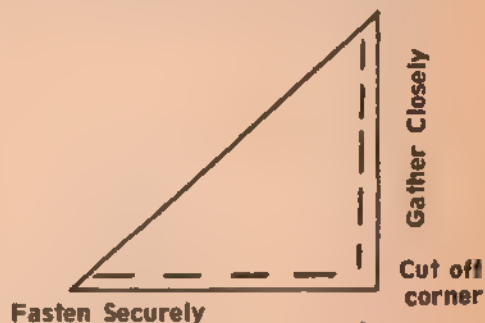
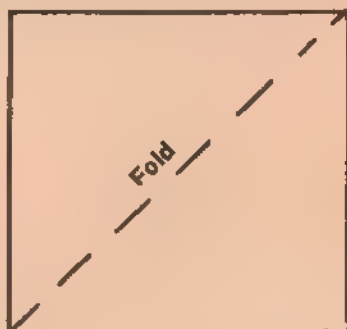
Take the dainty boutonniere, which can be put together in a few minutes, and costs nothing at all. The five petals are made exactly as directed for the outside rows of the pillow and sewed in a circle, leaving a tiny opening which is concealed by the little puff of light green - matching the leaves - gathered around the edge and drawn up closely. The leaves, five in number, are made by cutting triangles or half squares, measuring five inches on the diagonal or longest side - more or less as you may like the leaves larger or smaller - fold, sew the short sides together, turn, gather the raw edge and catch securely in place at the back of petals. The stem is of the flexible, reed-like material sold for the purpose by dealers in paper-flower supplies; but one may color a fine reed and bend it to the shape required, while wet, if preferred, or use a smooth, stiff cord, also colored. The model has petals in two shades of salmon-pink, but any other color will be equally attractive. And here is a suggestion sure to appeal to

everyone: Try sprinkling a bit of sachet powder, just enough to give a delicate fragrance, in petals and leaves or center puff - this, if the rose is to be worn as a boutonniere. For a real sachet, one may interline the leaves with a thin layer of cotton wadding, carrying more of the powder.

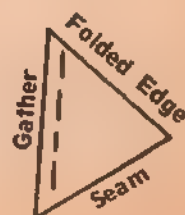
Another especially pretty rose, which may be used in the same way, has petals of crisp organdy, also in two shades of pink. Cut a pattern for the petals, three inches at the base and two and a quarter inches deep, measuring from middle of base to tip, round each side evenly, and, beginning at the base, roll the edge toward you all around to the other side; gather the base, or form in fine plaits, place the petals around the

center of yellow stamens - also to be had at a paper-flower supply house - and wrap closely. There are seventeen petals in all, arranged in rows as naturally as possible, and the rose is backed by a two-inch circle of green silk, to which the nine pointed leaves in the same color are sewed.

A prim, old-fashioned nosegay, with its surrounding circle of green leaves and center of bright posies, is cleverly simulated by a simple but extremely effective decoration for a bag, a silk pillow, a gown, a scarf or whatever one wishes to embellish in this way - there is scarcely a limit. Completed, this "rose bouquet" is nearly nine inches in diameter, and is backed by a six-inch circle of crinoline covered with silk, around the edge of which is sewed the bor-



LEAVES



Continued from preceding page

der of green leaves, made exactly as directed for the petals of the pillow, save that the squares are larger - five inches. The half-opened roses which fill the center are in three shades of pink, the darkest around the outer edge, the medium and lightest shades massed irregularly. There is wide latitude for the exercise of individual taste or choice, both as to color and arrangement, and the effect is sure to be good. The roses are made in the simplest way; cut strips of the silk three inches in width and about ten inches long, less for smaller roses, turn the ends to the inside, a half inch or so, to prevent the raw edge showing, fold the strip through the middle, lengthwise, run the two sides brought together and roll the strip at this edge, wrapping tightly with thread just above the gathering, so that the fold spreads prettily like a half-open rose.

A spray of taffeta roses forms a lovely ornament for any purpose mentioned, and it is not difficult to make. There are three five-petaled roses, requiring - If the material must be purchased - one-eighth yard each of two shades of pink, yellow or any preferred color; for the leaves, one-sixth yard of light-green taffeta is needed. A skein of green rope-silk forms the center of each rose; wind this around your finger or any preferred device, as when making a pompon or tassel, wrap one end closely and clip the other end. As a pattern for the petals, cut a square four and one-half inches across, fold diagonally, measure three and one-half inches from the fold along the side, and cut the corners off; then gather the raw edges all around and draw up tightly. Group the five petals, letting them overlap at the sides and turning the fold over at the top to give a realistic look, sew together at the base to leave a little opening at the center, place here the wrapped end of the silk stamens, and fasten securely. The leaves are made as directed of five-inch triangles, the smaller ones about three and a half inches, and three leaves are attached to each rose at back of petals; the stems are formed of small wire padded with a thick, soft cord, and wrapped with a strip of green taffeta, one and a quarter inches wide. A single rose makes a chic boutonniere, or may be used in other decorative ways.



Italian Lace

By VERA BEST

Chain 24 for center of medallion, join.

1. Chain 13, 2 doubles and 11 trebles on chain, join to 2d stitch of center ring, chain 11, 2 doubles and 9 trebles on chain, join to next 2d stitch of ring; make another petal like 2d, then another corner petal like 1st, two petals like 2d, and repeat until you have 12 petals, in all - a long one at each corner, and two shorter ones on each side.

2. Fasten thread in upper corner petal (or slip stitch to tip of 1st petal), -:- chain 3, fasten in same place, chain 7, fasten in next (side) petal, chain 6, fasten in next, chain 7, fasten in next corner petal, and repeat from -:- around, joining last 7 chain to tip of 1st petal.

3, 4. Under 3 chain make 2 doubles, chain 3, 2 doubles, then a double in each stitch of chain to next corner petal; repeat around.

5. A double under 3 chain, (chain 4, a double under same chain) 3 times, chain 6, miss 3 doubles, fasten in next, chain 4, fasten in same place for a picot, (chain 6, fasten over point of next petal, picot) twice, chain 6, miss 3, fasten in next double, picot, chain 6; repeat around. This completes a medallion; make as many as required for the length of lace.

6. For the lower edge, fasten in 2d of 3 picots at corner (side) of medallion, -:- chain 3, fasten under loop of 6 chain, chain 7, fasten back in 5th stitch from hook (not counting the stitch on hook) for a picot, (chain 4, fasten in same place) twice, -:- repeat from -:- to -:- 4 times, chain 3, fasten in 2d of 3 picots at point, (chain 4, fasten in same place) 3 times, work along other side of medallion, making 5 triple picots,

then chain 3, fasten under 6 chain, chain 3, fasten in 2d of 3 picots at corner, a double in 2d of 3 picots at side corner of next medallion, and repeat from 1st -:-. If preferred, the heading may be made before the lower edge, just as the worker finds most convenient.

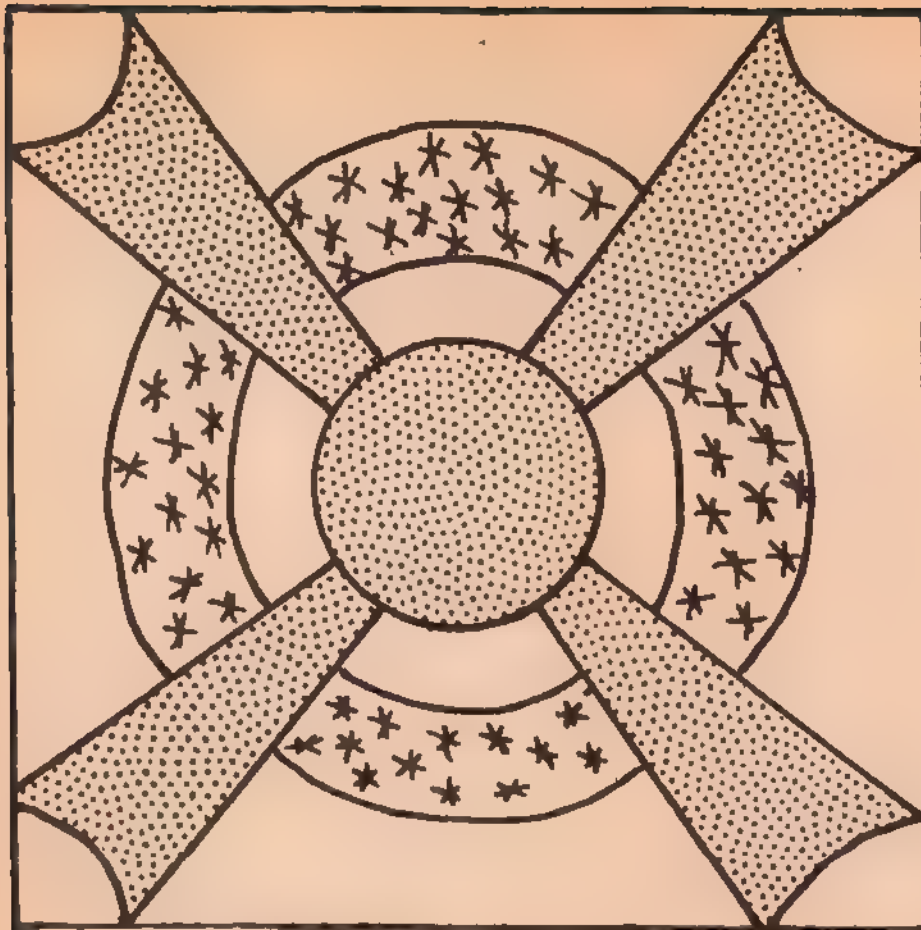
7. To fill in between the medallions: For the quarter circle at end of lace, chain 24, join; chain 11, fasten under 6 chain next above side corner, 2 doubles and 9 trebles on chain, fasten in 2d stitch of ring, repeat until you have made the four petals, then -:- chain 8, a treble in same loop of 6 chain to which last or 4th petal was fastened, chain 6, fasten under next 6 chain, chain 4, fasten in 2d of 3 corner picots, chain 4, fasten under next 6 chain, chain 6, a treble under next, chain 32, a double treble in 16th stitch of chain, chain 8, miss 8, fasten in next, then chain 11 for 1st petal, fasten under the 6 chain with last treble, turn and make the petal as usual; make 3 more petals on side of 1st medallion, fastening each to loop of 6 chain, as before, then 4 petals on side of next medallion, and repeat from -:- ending the lace with a quarter-circle, or four petals.

8. A treble in each chain along upper edge; or, if a narrower heading is liked, fill these chains with a double in each stitch.

9. Chain 5, miss 2 trebles, a treble in next, -:- chain 2, miss 2, 1 treble; repeat.

10. Two trebles in each space of last row.

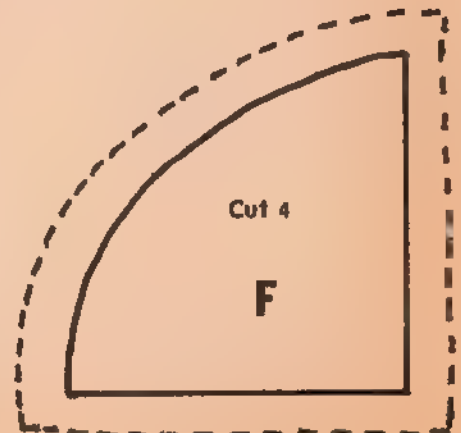
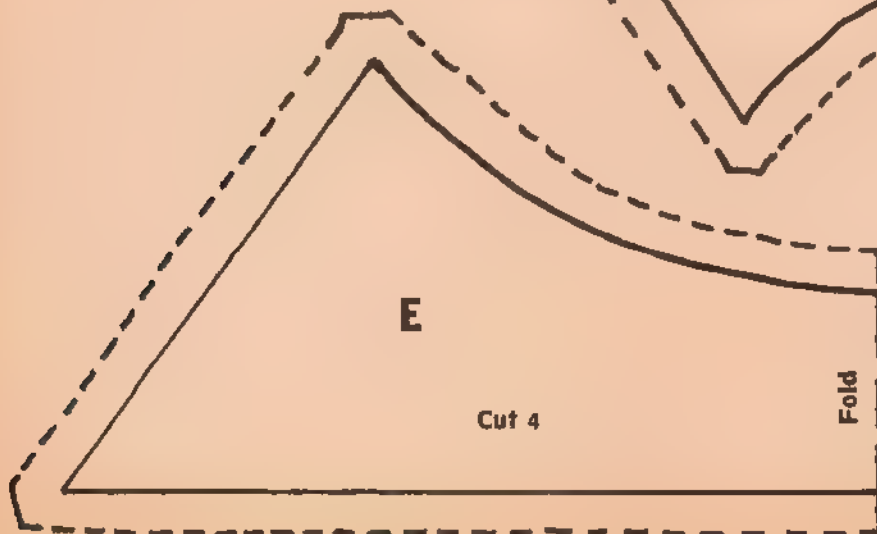
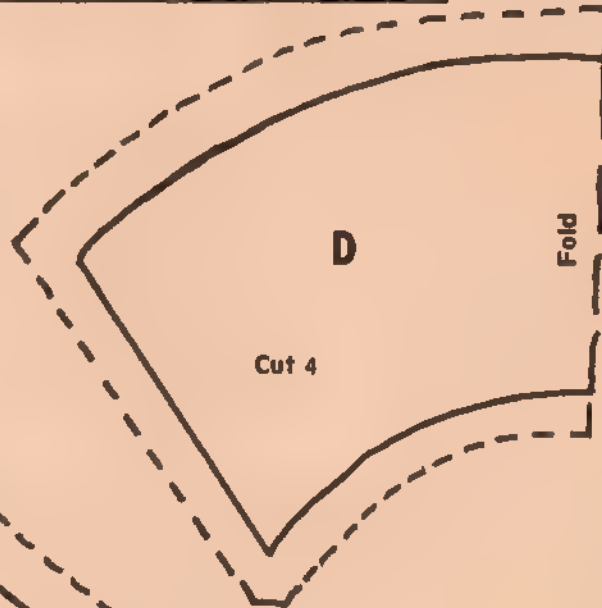
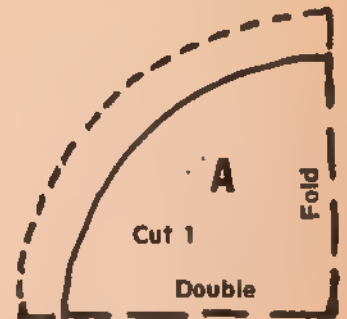
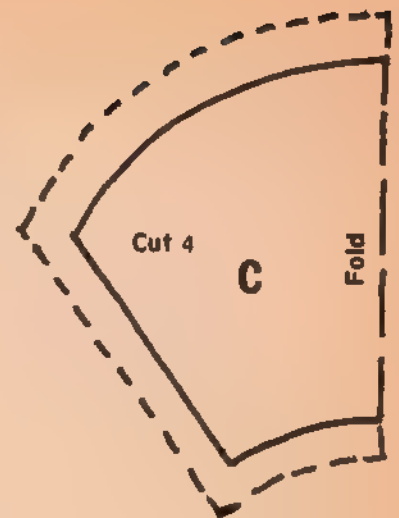
It will doubtless interest many to know that "this lace was made in Italy years ago and brought to this country as an heirloom."

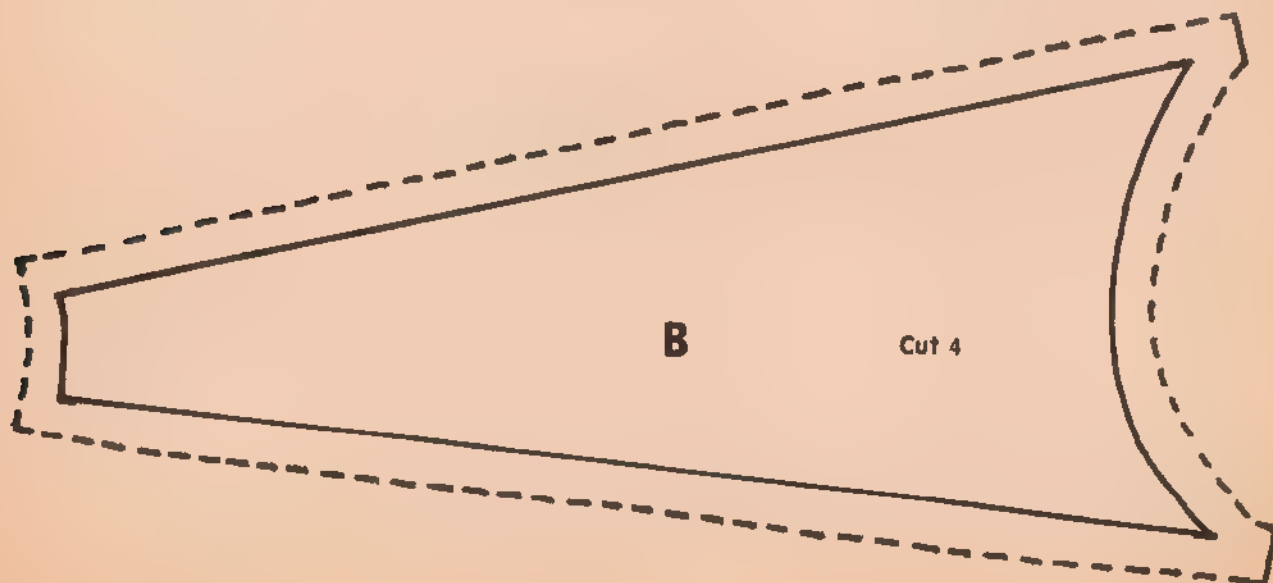
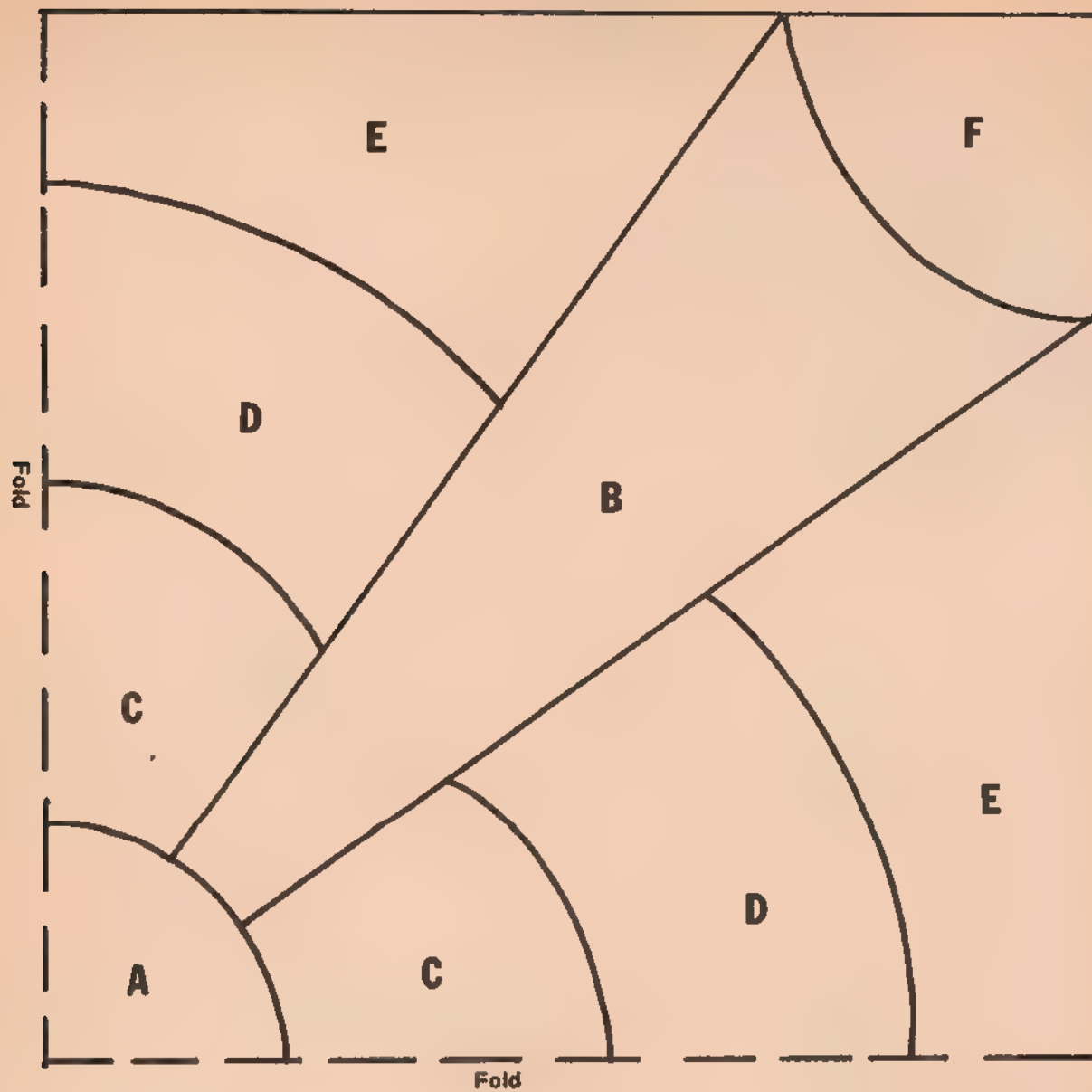


SUN, MOON, AND STARS

A 1937 Quilt Block Pattern

This block can be either pieced or appliqued. Use red and white dotted percale for patches A and B. Use blue and white starry print for patch D and plain unbleached cotton for patches C, E and F.







Tuxedo-Collar with Star-Medallions

Tuxedo Collar with Star Medallions

By EMILY McFARLAND

Detail of Collar

Crochet cotton, No.70, with hook, No.13, was used for this collar. The medallion may be developed in coarser thread, however, using a hook that will carry it easily, and will be found very effective for borders, covers, and other articles.

For the medallion: 1. Wind the thread around the handle of crochet hook twelve times, slip off, fill the ring with 15 dc, and join with sl st in 1st dc.

2. Ch 11, miss 2 dc, a tr in next, (ch 8, miss 2, 1 tr) 3 times, ch 8, join to 3d of 11 ch.

3. Eleven dc under each 8 ch, join.

4. Ch 1, miss 1 dc, (9 dc in 9 dc, ch 5, miss 2 dc) 5 times, ch 5.

5. Miss last dc of last point and 1st of next, 7 dc in 7 dc, (ch 5, dc in loop of 5 ch, ch 5, 7 dc over 9 dc, missing 1st and last) 4 times, ch 5, dc in loop, ch 5.

6. Five dc over 7 dc, missing 1st and last, (ch 5, dc in loop of 5 ch) twice, ch 5; repeat 4 times.

7. Three dc over 5 dc, missing 1st and last, (ch 5, dc in loop of 5 ch) 3 times, ch 5; repeat 4 times.

8. One dc over 3 dc, missing 1st and last, (ch 5, dc in loop) 4 times, ch 5; repeat around, joining last loop with sl st in 1st dc.

9. Sl st to middle of 1st loop, -- ch 6, dc in next loop; repeat, making 25 loops in all and joining last loop where 1st started. Fasten off neatly. This completes one medallion.

Make as many as required for length of collar - fifteen are used for that illustrated, with one extra for each end; join them when working

the 9th row by 4 loops at the side, thus: (Chain 3, double in loop of preceding medallion, chain 3, double in loop of medallion you are working on) 4 times, then complete the medallion. You will have 8 free loops on the inner edge and 9 loops on the outer edge of each medallion, save the 1st and last of the strip. Leave 3 free loops on the inner edge, counting from preceding joining, and join the end medallion to next 4 loops in the manner directed.

For the edge: With right side of medallions uppermost, join thread in the 8th loop of end medallion, counting from the last joining along the inside edge, (chain 6, double in next loop) 4 times, then begin the picot edge with -- chain 7, catch back with slip-stitch in 4th stitch of chain, chain 3, double in next loop; repeat around edge of medallion; where 2 medallions join, after making the last picot loop, fastened in last free loop of preceding medallion, chain 3, double in double joining the side loops, chain 3, double in 1st free loop of next medallion, and repeat. Finish with 4 plain loops on end medallion, as you began, ending in 8th loop from the joining.

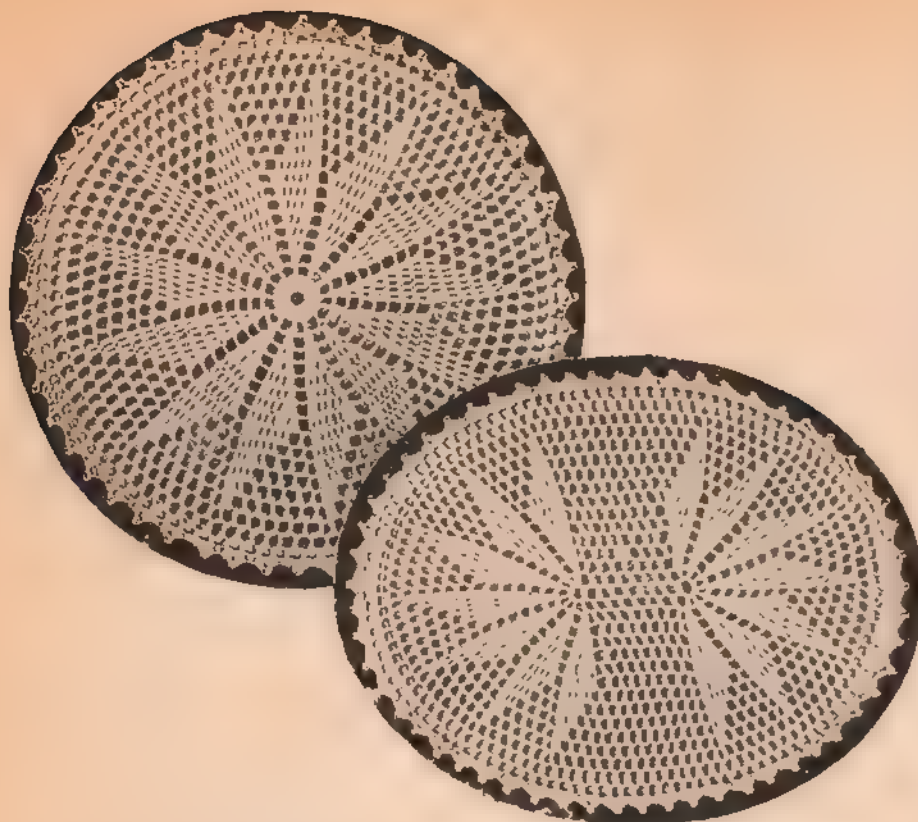
For inner edge: 1. Without breaking thread, ch 7, a d tr in next loop of end medallion, (ch 5, d tr in next loop) 6 times, save that in making the last d tr keep last 2 st on needle; make a d tr in 1st of the 3 free loops of corner medallion, and work off 2 st at a time until all are off. This makes a pair of d tr joined between medallions, and it is always used

here. Now ch 5, d tr in next group, ch 5, a pair of d tr, as before, ch 5, d tr in next loop and repeat, always making the pair between medallions, and ending with 7 ch, joined to 8th loop of end medallion. Break thread, and join again to 4th of 7 ch at beginning of this row.

2. Four dc under last 3 of 7 ch, 7 dc under each 5 ch of last row, 4 dc under 1st half of 7 ch. Fasten off and join again at beginning of same row. This is done in order to have the work all on the right side.

3. Ch 7, d tr in 1st of 4 dc where thread was joined, ch 5, d tr in 4th of next 7 dc, ch 5, dc in 4th, 5th and 6th of next 7 dc, miss 1 dc, 7 dc in next 7 dc, miss 1 dc, 3 dc in next 3, making 13 dc in all, covering 15 dc of last row and beginning and ending above the middle of a loop or space, covering the width of 2 sp. Now ch 5, d tr in 4th of next 7 dc, ch 5, a quadruple tr in 4th of next 7 dc, working off all but 2 st, quadruple tr between next 2 groups of 7 dc, over the d tr at corner, work off all but 3 st, miss 1 group of 7 dc, a quadruple tr in 4th dc of next 7 dc, work off until 4 st remain on needle, thread over and draw through all 4 at once, thus making a group of 3 quadruple tr, filling the corner, ch 5, d tr in 4th of next 7 dc, ch 5, 13 dc made over 15 dc exactly as before, ch 5, d tr in 4th of next 7 dc, ch 5, and between next 2 medallions work as follows: A quadruple tr in 4th of next 7 dc (last group of 1st medallion from corner), work off 2 of the 4 threads in the usual

Continued on page 28



Hot-Dish Mats, Oval and Round

By MRS. G. E. KNUDSEN

Use about No. 10 crochet-cotton, with a hook that will carry the thread easily and smoothly. I like a rather coarse perle cotton, mercerized, for these mats.

Oval Mat

Make a chain of 29 stitches.

1. A treble (tr) in 8th stitch (st) from hook, 7 spaces (sp) (of chain (ch) 2, miss 2, 1 tr), ch 4, a tr in same st with last tr.

2. Ch 5, a tr under the tr last made (which forms a part of the end sp), (ch 2, tr in sp) 7 times, ch 2, tr in end sp, (ch 2, tr in same sp) 6 times, (ch 2, tr in next sp) 7 times, ch 2, tr in end sp, (ch 2, tr in same sp) 4 times, ch 2, join to 3d of 5 ch.

3. Ch 3, tr in same place, ch 2, 2 tr in next tr ch 2, miss 1 sp, tr in next, (ch 2, tr in next sp) 6 times, (ch 2, 2 tr in next tr) 7 times, ch 2, miss 1 sp, tr in next, (ch 2, tr in next) 6 times, (ch 2, 2 tr in next tr) 5 times, ch 2, join to top of 3 ch.

4. Ch 3, 2 tr in tr, ch 2, 3 tr over next 2 tr (1 in 1st and 2 in 2d), (ch 2, tr in sp) 8 times, (ch 2, 3 tr over 2 tr) 7 times, (ch 2, tr in sp) 8 times, (ch 2, 3 tr over 2 tr) 5 times, ch 2, join. You have thus started 7 points at each end, with 9 sp between, on both sides.

5. A tr in each tr (ch 3 for 1st) with

2 tr in last tr, ch 2, 4 tr over 3 tr, ch 2, miss 1 sp, tr in next, (ch 2, tr in next sp) 7 times, (ch 2, 4 tr over 3 tr) 7 times, (ch 2, tr in next sp) 8 times, ch 2, miss next sp, (4 tr over 3 tr, ch 2) 5 times, join.

6, 7, 8. Same as 5th row, adding 1 more tr to each point, every row; keep the same number of sp (9) along the sides, missing 1st sp in one row and last sp in next, so the wide sp will not come all on one side.

9. Six tr over 7 tr, missing last, ch 2, tr in sp, ch 2, 6 tr, (ch 2, tr in next sp) 10 times, (ch 2, 6 tr in 6 tr, ch 2, tr in sp, ch 2) 7 times, 10 sp, (6 tr, 2 sp) 5 times, join last 2 ch to top of 3 ch.

10. Five tr over 6 tr, 3 sp, 5 tr, 11 sp, (5 tr, 3 sp) 7 times, 11 sp (5 tr, 3 sp) 5 times, join.

11, 12, 13. Same as 10th row, decreasing 1 tr in each point, increasing 1 sp between points, and adding 1 sp to each side, every row.

14. Ch 5, tr in sp, (ch 2, tr in next sp) 5 times, ch 2, tr in tr, 15 sp along side, tr in tr, and continue around, all sp; join last 2 ch to 3d of 5 ch.

15, 16. Sp all around, 5 ch to begin, and joining last 2 ch to 3d of 5 ch.

17. Two tr in sp, ch 4, fasten in 1st st of ch for picot, 2 tr in same sp, a double crochet (dc) in next sp; repeat around.

18. For the binding, turn the mat over and make 1 tr between 2 of the little scallops, ch 5, tr between next 2; repeat around, join.

19. Tr under 5 ch, ch 7; repeat around, join.

20. Tr under 7 ch, ch 6; repeat. The band should be snug enough to hold the asbestos mat when in place, yet not so tight that it is difficult to slip the mat under it.

This mat may be made as much longer as desired by adding to the number of spaces in 1st row, along the sides. The widening of the points may be continued, following the directions in other particulars and extra rows of spaces worked around the edge.

Round Mat

Chain 7, join.

1. Ch 3, 25 tr in ring, join to top of 3 ch.

2. Ch 5, -: miss 1, tr in next, ch 2; repeat around, joining to 3d of 5 ch, 13 sp in all.

3. Two tr (ch 3 for 1st tr) in each tr, 2 ch between groups; join last 2 ch to top of 3 ch, always.

4. Tr in 1st tr, 2 in next, ch 2; repeat around, join.

5. Tr in each tr with 2 in last, ch 2; repeat, join.

6, 7, 8, 9. Same as 5th row, increasing 1 tr in each point, every row. For a larger mat, as suggested, these increasing rows may be added to.

10. Seven tr in 7 tr, ch 2, tr in sp of 2 ch, ch 2; repeat around, join.

11, 12, 13, 14, 15. Same as 10th row, decreasing each point 1 tr, and increasing 1 sp between points, every row.

16. Tr in 1st of 2 tr, (ch 2, tr in sp) 7 times, ch 2; repeat around, join.

17, 18. Sp all around, join.

Edge and band as directed for oval mat.

Another way of making the band or turnover is as follows:

1. A tr between scallops, -: ch 3, tr between next 2; repeat.

2. Tr in sp, ch 2; repeat, join.

3. Tr in sp, ch 1, tr in next sp, ch 2; repeat, join.

The spacing may be varied as required; if one works very tightly it may be necessary to add a stitch to the chain. Crochet a chain long enough to extend around the mat, allowing for tying, and lace this through the last row of spaces. Put the mat on over the asbestos, pulling and stretching the latter in order to get the stitches exactly even, then draw up the cord and tie.

Six Small Projects



"SUNSHADE" NEEDLE CASE

For the cover of the parasol take a bit of colored material, yellow was used for the model, five and a half inches in diameter and octagonal in shape, like a miniature umbrella cover, each of the eight sections slightly hollowed; bind with half-inch ribbon, matching the linen in color, basting in place and chain-stitching on the right side with self-color silk. The tiny motif worked on each section has leaflets of green in loop-stitch, and a little flower with a black French knot at center and short radiating stitches of orange for petals. For lining use a smaller circle of white flannel, and work eyelet at center of both lining and cover, taken together; through this is passed the bone crochet-needle which serves as a handle, and the long darners or "ribs" are held in place by lines of cat-stitch, worked in yellow silk from edge to center between sections. Fill each section of the lining with needles and pins, of

various sizes and kinds put the hook up through the eyelet, fold the little "sunshade" and tie with a piece of the ribbon, fastened in the eye of the darning.



HANGERS FOR
EVENING DRESSES

Any pretty pattern may be chosen for the crochet insertion. For the model the ivy-leaf design was chosen, and the work was done with No.60 pink crochet thread. Make a chain of 25 stitches, turn.

1. (Miss 4, shell of 3 trebles, 2 chain and 3 trebles in next) 5 times, turn.

2. Chain 3, shell in shell, -- (1 knot stitch, fasten in center of next shell) twice, chain 5, fasten in same shell, 1 knot stitch -- shell in next shell, a treble under turning chain at end of row, turn.

3. Edge (like 2d row to 1st --); 1 knot stitch, a double in double at center of shell, 1 knot stitch, 13 double trebles under 5 chain, 1 knot stitch, fasten in next double, 1 knot stitch; edge (like 2d row from 2d --).

4. Edge: 1 knot stitch, fasten in next double, 1 knot stitch, 5 double trebles in 5 double trebles, (2 knot stitches, a double treble in same stitch with last, and 1 in each of next 4 stitches) twice, 1 knot stitch, fasten as before, over center of shell, 1 knot stitch; edge.

5. Edge: -- 5 double trebles in 5 double trebles, keeping last stitch of each on needle, and working off 3 at a time, chain 1, knot stitch, fasten in knot, 1 knot stitch, repeat from -- until you have the 3 groups of double trebles; edge.

6. Edge: shell in knot, shell in top of 2d petal or group, shell in knot; edge. Repeat from 2d row until you have 5 patterns, ending with 5th row; join the ends neatly, after putting through the bar of a large safety pin, put in the triangle of nicked wire to slip over the hook, and fasten both hangers to a pretty card.



KNITTED GLOVES

Materials:

Seven double-twisted knots of knitting yarn, 20 threads to a knot, and one skein of contrasting color Brown and green were used for the model

Four steel needles, No.13

Cast on 36 stitches, 12 on each needle; knit the wrist in double rib (knit 2, puri 2) for three inches, or the length desired; then add 8 stitches to each needle, by picking up and knitting an extra stitch between 2 stitches, making 20 stitches on each needle.

Knit 1 row plain, then put in the other color, knit 1 stitch of this, 3

stitches of the body color, and repeat; knit 3 rows of the body color between, and in next row put in the stitch of contrasting color between the stitches of the preceding color row. Continue in this way throughout.

After the first plain row begin to widen for the thumb, adding a stitch on each side every 2d row until you have 18 thumb stitches. Take these off on a bit of twine; in the next row, cast on 7 stitches across base of thumb. Knit 8 rows, then drop 12 stitches for little finger, knit 8 rows and space all the fingers. For third finger have 3 stitches on two front needles and 12 on back; middle finger, 4 stitches on two front needles and 12 back; first finger like third. The fingers have 27 rows; then narrow every 2 stitches, knit 2 rows plain, narrow every other stitch, knit 1 row plain, then narrow every row, draw together and fasten securely. Take up the thumb-stitches, picking up those across the edge of hand, knit the thumb and narrow as directed.



**MARIGOLD TREES
TABLE DECORATION**

Marigold trees - If you want to do something devastatingly different in the way of decoration for a late summer or fall luncheon, tea, club or church affair, try making marigold trees. The massed velvety blossoms in their gorgeous golden shades make the loveliest display imaginable. The little French marigolds are best to use for small table trees, the large African variety are better for larger trees used for room or booth decoration. Cut the blooms the day before they are to be used and put them in water in a cool, dark place. As the heads of the flowers only are used, they may be snipped from the plants without stems, thus saving the buds for later blooming. You will want decorative pots for the table trees, preferably plain color; large jars or tubs will do for the big trees. Set the trees in wet earth or sand.



COVERED DRESS HANGER

To make the foundations, cut a conventionalized Christmas tree shape from heavy cardboard or light wood. Let the form be a little narrower at the base than the pot and have the tree "trunk" at the base longer than the pot is deep by about four inches. About this foundation wrap wet florists' moss, fastening it in place with fine wire, and pad it out round and thick at the base, tapering it up to the top.

For large trees to stand at each side of a stage, the fireplace, or doors, use the same method of preparation as for the small trees, but to save flowers, cover only the front of the frame.

When the foundations are ready, equip yourself with a box of toothpicks, and cover the forms with the marigold blossoms, thrusting a toothpick through each blossom and then into the moss. Set the blooms as closely together as possible and yet keep the surface smooth and flat. When making the large trees, begin at the bottom with the darker hued blossoms and graduate to the lighter shades at the top. If you have flowers left over, string them for festoons. Then wrap them in wet towels until the last minute before the party.

Either one or two of the little trees may be used on your table. If you use one at the center of the table, set four candle-sticks about it, and dot a row of blossoms from one stick to another to form a square on the cloth.

If two trees are used, one at each end of the table, a candelabrum or a fruit centerpiece may be used. The flowers suggest no end of possible color schemes - yellow or green linen with Italian pottery would be delightful; black glass with black or yellow candles in brass sticks, or a blue and brown ensemble would be interesting. The marigold festoons may be used about the edges of the table, or swung from a center lighting fixture to the corners of the table.

Perle cotton in three tones of rose is used for transforming a plain wooden hanger into a thing of beauty and a real joy to its possessor, since the covering prevents the slipping of the dress, blouse or other garment which may be placed over it. If the cotton which comes in skeins is purchased, two skeins of the dark and one each of medium and light will be sufficient; however, if one wishes to make several of these little inexpensive and useful articles, either to give away or for a bazaar - where they are splendid "sellers" - the ball or spool crochet thread will be liked, and No. 3 is a good size. The covering is in plain treble stitch, and must vary somewhat with the size of the hanger, which it should fit very snugly. Begin at the tip with a chain of 7 stitches, using the light shade; a treble in 4th stitch from hook, 1 in each following stitch, 3 in end stitch, 1 in each stitch on other side of chain and 3 in end stitch, join; or preferred, work around and around without joining, and widening gradually until there are 24 trebles in the row or round, the number depending on the size of the hanger at the widest part, then continue without further increase until you have 36 rows in all, or as many as will reach to the middle of the hanger. It is a good plan to try the tube occasionally as the work progresses, to make sure it is of the right size. Ten rows of the light shade, the same of medium and 16 rows of the dark shade will make a tube long enough to cover one half, and the other is made in the same way; join the tubes, after slipping them in place, using the same thread and taking into each stitch of the last row of trebles. To cover the hook make a chain long enough to extend from base to tip, measuring carefully, work two rows of trebles the entire length, join neatly to form a small tube, closing the end, slip over the hook and sew to

Continued on following page

the covering at the base. A rose of pink ribbon or silk, folded lengthwise through the middle and arranged around a center of deep-rose-color wool, wound and tied to form a ball, and leaves of green satin, folded to form points, will give a pretty decoration, or a bow of rose ribbon may be tied at the base of the hook



UNIQUE NEEDLE & THIMBLE CASE COMBINED

The foundation is a genuine wishbone: but, if one does not care to use this, or does not chance to have one to use, a substitute can be easily provided. A firm wire, no so heavy but that it can be bent to the required shape, may be used, or the forked twig of a tree or shrub, dried and, if necessary, smoothed with sandpaper, will serve the purpose admirably.

The model was made over a wishbone of medium size. Using No.50 crochet cotton, ecru or any color preferred, fasten the thread securely around the end of one prong, chain 13 or as many stitches as will reach easily across to the opposite prong, and fasten with a double around the end.

1. Ch 4 for a d tr, cover the bone closely with d tr, ch 2, passing in front, fill the other half in the same way, 45 d tr on each prong for a wishbone the size of the one used: there should be as many as will ruffle a little. Then work 2 d tr in each of 2 st of ch, d tr in each st to

within 2 st of the end; 2 d tr to each of 2 st, and join to top of 4 ch.

2. Ch 4, d tr in next d tr, -: ch 2, miss 1, 2 d tr in next 2 st, repeat, making 15 groups on each side and 1 group on 2 ch at top; join.

3. Ch 5, miss 2 d tr, d c between next 2, repeat between prongs, then ch 5, miss 2 d tr, d c under 2 ch, repeat around, joining last 5 ch where 1st started.

4. Sl st to 3 d of 5 ch, -: ch 5, d c under next 5 ch; repeat, joining as in 3d row.

5. Sl st to 3d of 5 ch, -: ch 5, fasten back in 4th st from hook for a picot, ch 1, d c under next 5 ch; repeat around, join and fasten off neatly.

Double a piece of pale blue satin, cut it the size and shape of the wishbone, including the crocheted border, and edge with narrow Valenciennes lace - about one fourth inch wide - setting it in so that the edge comes at the edge of the satin. Cut a piece of fine white flannel, also doubled and a little smaller than the satin, and place within the latter, notching the edge daintily. One of these flannel leaves serves to hold the loose needles; on the other, the outside leaf, is a little holder for a paper of needles, as follows: Cover a half-inch ring closely with doubles, using light blue crochet cotton, and four rings a little smaller in the same way; join the four around the first ring, two at the bottom and one

on each side, and catch to the flannel, leaving room to slip the paper or papers of needles under. Whip the satin at the fold to the top of the covered wishbone at the back and attach a loop of narrow satin ribbon, matching the satin of the needlebook, to hang by, covering the ends with a tiny ring made as directed; lace a piece of the same ribbon under and over the groups of double trebles on each side, letting it puff prettily between, and finish with a little looped bow at each corner and at the point, this with a tiny ring at center. For the thimble holder: chain 3, using the ecru crochet cotton; 8 doubles in 2d stitch of chain, join; work once around without increasing, or plain; in next row work 2 doubles in each double; once around plain; then 1 double in 1 double, 2 in next; repeat; work 7 times around without increasing, then a row of spaces, thus: Chain 5, miss 2 doubles, 1 treble, chain 2; repeat, joining last 2 chain to 3d of 5 chain. Finish with a picot edge of chain 5, fasten back in 4th stitch, chain 1, double in next space; repeat. Trim with a loop of ribbon and the tiny ring, attached at one side. The thimble case should be arranged to fit the thimble it is to hold. For a larger thimble increase again, putting a double in each of 2 doubles, 2 in next, making 32 doubles around, before adding the edge.

TUXEDO COLLAR

Continued from page 24

way, then over twice, insert hook in 4th of next 7 dc and work off all the st 2 at a time, as usual, ch 5, d tr in 4th of next 7 dc, ch 5, 13 dc, and repeat, making the next corner same as 1st, and working across the end as before, ending with 7 ch, fastened in last dc. Break thread and fasten all loose ends neatly and securely. The remainder of the filling-in is worked back and forth continuously.

4. With right side toward you, join thread to 5th st above the cluster of 3 quadruple tr at corner, ch 5, dc in the ch next to the d tr following the cluster, dc in the d tr and in ch following, 3 dc in all, -: ch 5, miss 1st of 13 dc, d tr in next, ch 5, miss 3, 3 dc in next 3, ch 5, miss 3, d tr in next, ch 5, 3 dc over next d tr and ch each side, ch 5, d tr over the quadruple tr worked off together, ch 5, 3 dc over next d tr and ch each side, and repeat from -:; at end of row ch 5, join over the d tr just above the next corner, turn.

5. Ch 5, d tr in 2d of 3 dc, ch 5, dc over next d tr and ch each side, repeat across, ending with 5 ch and a sl st in same st where last row began.

6. Sl st up 5 ch, at end of collar, then work as before, with ch 5, 3 dc, ch 5, d tr and so on, ending with ch 5 and sl st 5 st above last row, at end.

Continue in this way, repeating last 2 rows. At one end of a row, after joining a row to the end a space of 5 stitches must be slipped across before starting next row; at the opposite end this is not necessary. The last (14th row) is worked with 4 chain instead of 5 chain, and with the usual trebles instead of double trebles. This keeps the neck-edge straight.

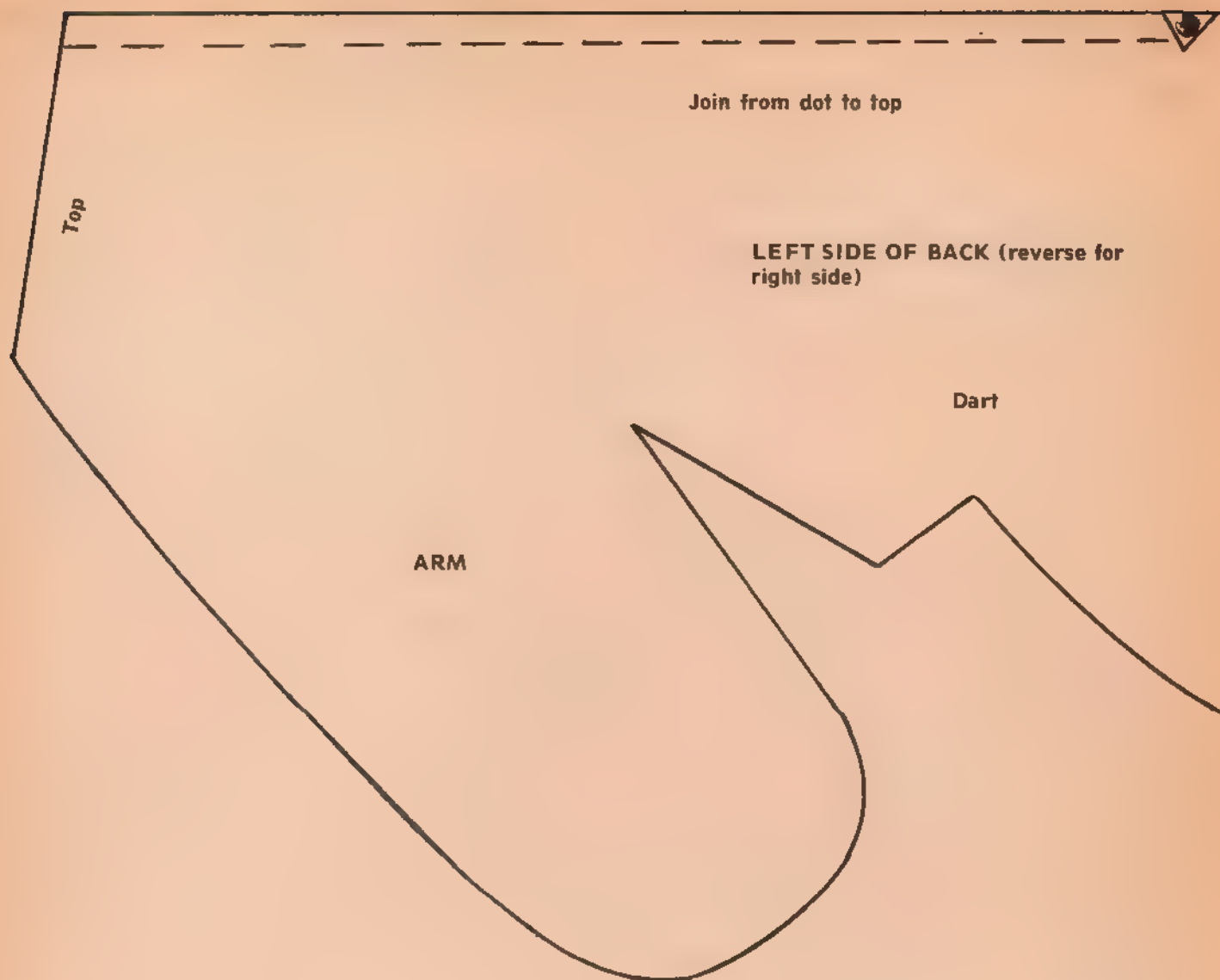
The collar is an unusually attractive one, and not at all difficult to do, although apparently quite elaborate. If desired, cuffs may be made to match, about half the length of the collar, with perhaps one more medallion than half.



H
A
P
P
Y

CLOWN

Continued on next page



Directions For Making Clown

Materials required: Assorted scrap material, for clothes; cotton or polyester fiber for filling; peach or pink percale for face and head; ribbon for bow around neck; small pompons or cotton balls from ball fringe for hands; and either the balls or jingle bells for top of cap and toes of shoes. Either buttons or belts may be used down front of suit.

Embroider or paint the clown face first. Lay back portions of head together with notches matching, and stitch together to the notch at top of head. Lay back of head and face with right sides together and stitch, leaving neck open for stuffing. Stuff head firmly and baste neck closed.

Sew the two sides of cap together

as indicated, leaving both the neck and the portion next to the face unsewn.

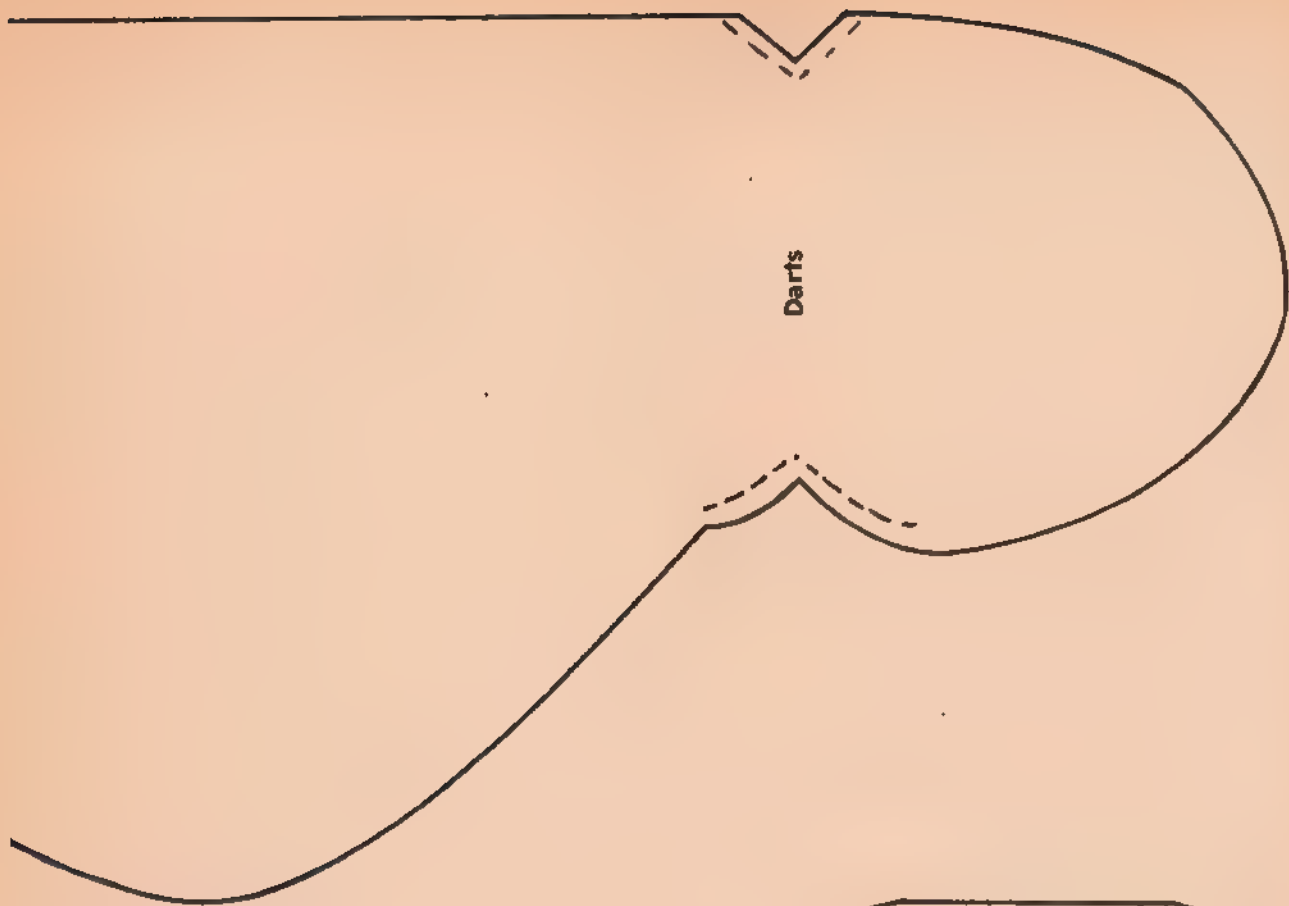
Join the left and right sides of back together down the middle, from the neck to the dot. Make darts as indicated to form the seat and the ankles.

Join the left and right sections of the front from neck to dot. Sew left and right foot sections to bottom of leg as shown.

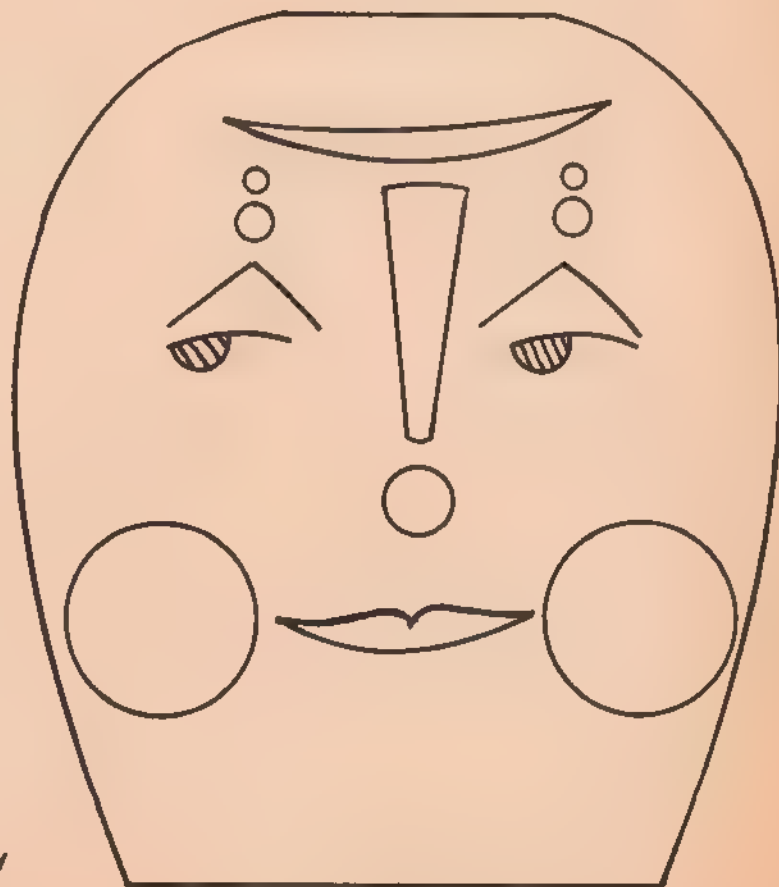
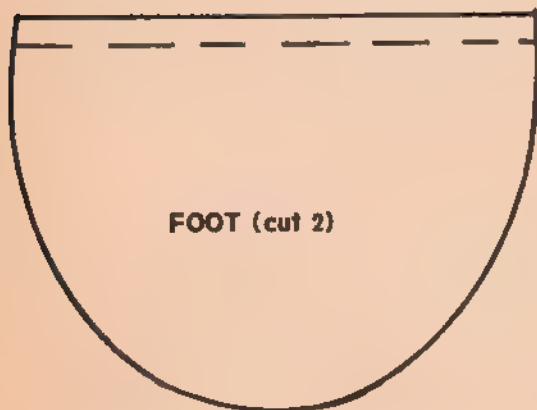
To assemble, lay front and back sections together, with the wrong side out. Baste all around, except the neck, which is left open. Stitch all around the basted pieces, on the machine. Clip sharp corners or curves, so the turned work can lay flat. Turn

right side out and stuff. The eraser end of a pencil is a handy tool for pushing the stuffing firmly into place. Fill point of hat firmly, and the remainder of the hat less firmly. Fit head in place and stitch firmly to the neck. Fit the cap to the head, and stitch the turned under edge around the face. Stitch the back of the cap to the back of the neck, pulling the material in where necessary to make it fit. Wrap the ribbon twice around the neck, drawing it closely, and tie in a bow under the chin.

Finish with the balls for the hands, bells or balls for shoes and point of cap, and buttons down the front. Nelle Portrey Davis, 108 B Street, Vernonia, Oregon 97064

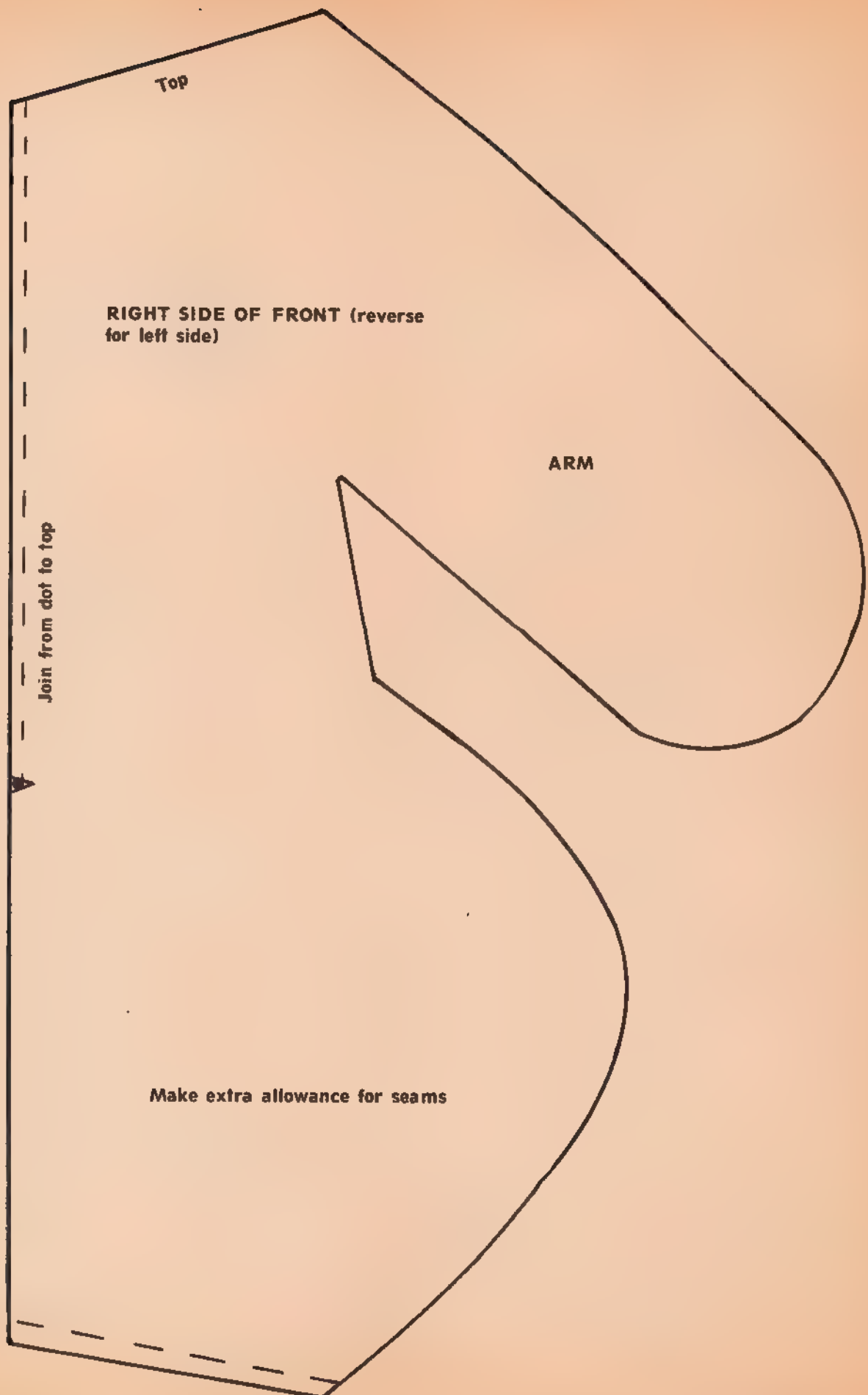


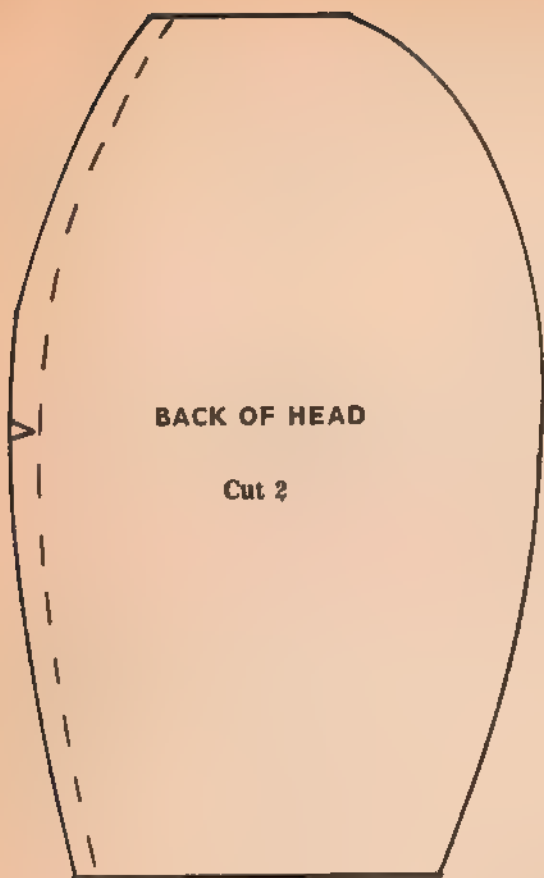
Make extra allowance for seams



From the collection of Rowina A. Mawhinney

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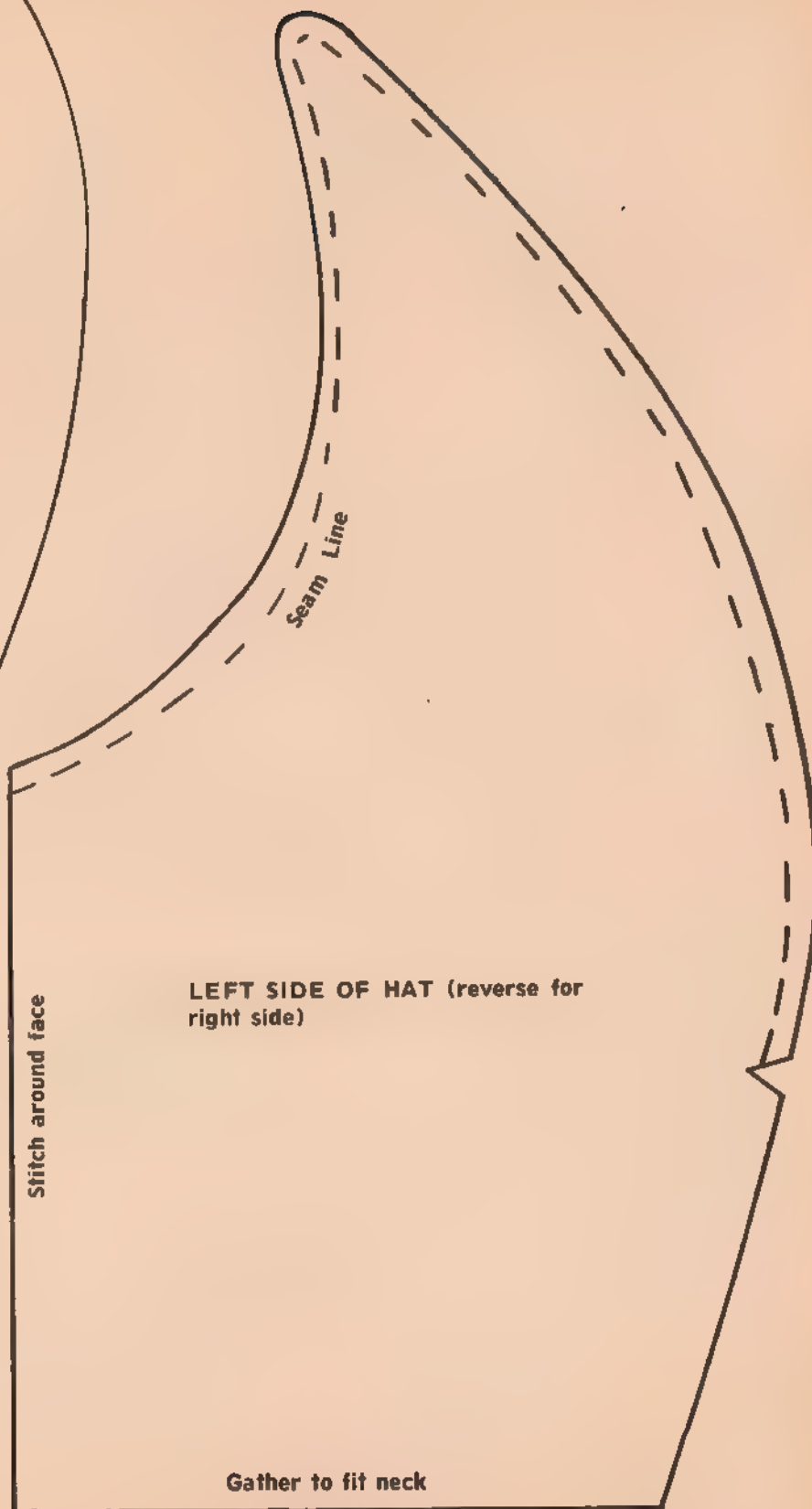




BACK OF HEAD

Cut 2

Make extra allowance for seams



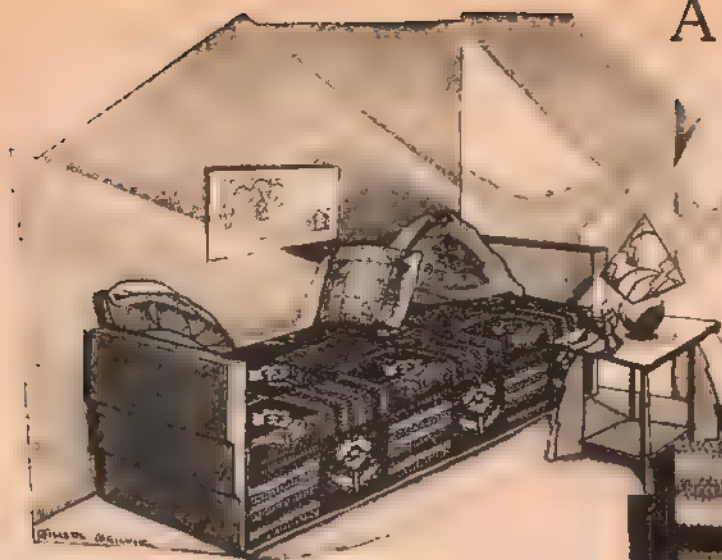
**LEFT SIDE OF HAT (reverse for
right side)**

Stitch around face

Gather to fit neck

A Colorful Couch-Cover

The Newest Achievement in Crocheted Afghans



A Section of the Afghan

The afghan itself, crocheted or knitted, has been known and used for years as a slumber-robe, couch-cover, and to tuck around baby in his carriage or stroller. But in these latter days, having come into its own again, this oldtime covering is being made to serve any number of more modern purposes. Every household should have at least one. Thrown over the guest-room bed our new-time favorite takes the place of the usual extra blanket, and adds beauty as well as comfort. The occupant of a wheel-chair, or one who is convalescing, is sure to rejoice in such a possession, hence it makes the most acceptable of gifts. And for the automobile, one of these cosy, clinging covers is soft, light and just warm enough to afford a sense of comfort without being in the least degree burdensome. Every motorist will appreciate it.

The very latest word in afghans is illustrated. It presents a most charming combination of Roman stripe and cross-stitch, and is as simple and easy to develop as it is fascinating in the doing. It is worked in blocks or squares, using our familiar double crochet, and there is nothing in the least intricate about it; one who has had very little experience in afghan-making may undertake it with every assurance of success and the finding of plenty of enjoyment in the process. One or more of the blocks can be easily completed in an evening. And when the blocks are finished and joined there will result the loveliest automobile-robe imaginable, colorful, unique, and not a bit "fussy."

Fourfold Germantown was used in making the model, which required six balls each of red, fern and salmon, eight balls of pansy, three balls of jade and twenty-six balls of black, with a celluloid crochet-hook, No. 4, or one that will carry the yarn easily and without catching in it.

For the Roman-stripe square: With red make a chain of thirty-five stitches, turn. Miss one, a double in each of thirty-four stitches, turn; chain one, a double in each double, working in both loops or threads to avoid a rib; work two more rows in this way, four rows in all, and break yarn. Join fern and work the same number of rows, then pansy, salmon, jade and, again joining red, repeat the rows - jade forming the center stripe. All blocks in color have the same arrangement, and when finished each should measure seven and one-half inches. Thirty-two of these blocks are required for the afghan, with thirty-one of the

black squares, which are started with the same number of stitches and worked back and forth, as directed for thirty-six rows.

The simple motif in cross-stitch is worked on each black square before the blocks are joined. The prim little upstanding posy may be finished in a very short time, and it is fascinating to watch it grow under one's fingers, adding just the colorful touch needed to brighten the dark background. The stem is begun on the ninth row, counting from the bottom of the block, and the detail as shown in the close-up is easily followed. The colors may be as one chooses; either jade or fern - a soft, light green - for the stem and leaves, pansy for the lower part of the flower, red for the upper petals, and salmon for the center. Or this arrangement may be varied as liked.

When the blocks are completed, or a sufficient number of them to put together "just to see how they are

going to look", comes still another interesting part of the work. Join the first row, alternating the blocks, the stripes running lengthwise and all the little posies standing straight from the bottom of the afghan; if a little care is exercised there will not be the least bother or trouble to get them just right. In the next row the stripes run up and down - the detail shows the method perfectly. The blocks may be either sewed together, taking a stitch from each side, or joined with single-crochet or slip-stitch, and the strips in the same way; in any case, however, the work must be done as evenly as possible, all corners match, and the tension of the joining thread or stitches uniform, so that when completed the afghan will be "a perfect whole." Several rows of black are worked around the outer edge as a border, or it may be finished in any way desired.

One of the charms of this afghan lies in the versatility of the design. It may be varied in many ways. For instance, instead of using double crochet for the blocks, they can be done as easily and quickly in the regular afghan - or tricot-stitch, for which a crochet-hook of the same size but with a longer, straight handle will be needed. Make a chain the length required; insert hook in the 2d stitch from needle, yarn over and draw through, draw up a loop in next stitch the same way and repeat to the end of chain, keeping all the loops on your needle and having them as even as possible. This is called working up. To work off, wool over and draw through one loop, then -:- over and draw through two loops, and repeat until all the loops are worked off. The loops thus worked off will look like little upright bars on the right side of the work, which is not turned at all. Work up as in 1st row, inserting the hook under each bar in turn, and continue until the square is of desired size. The last row may be bound off by working a single in each upright loop.

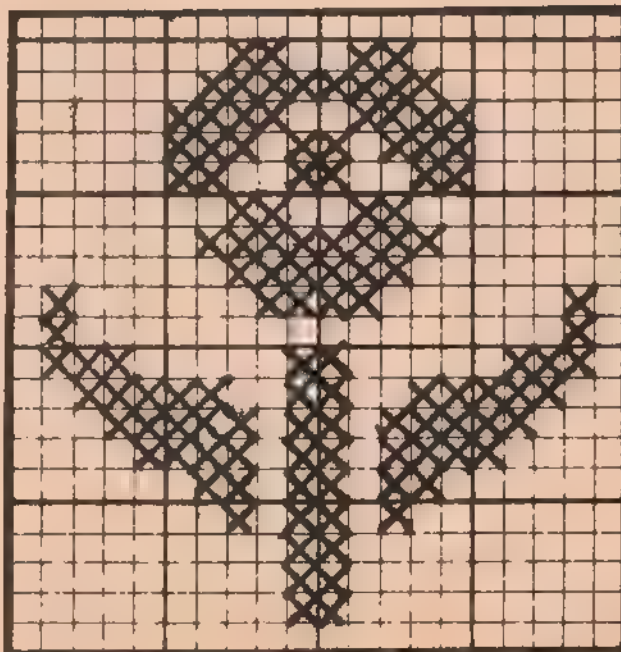
A little experimenting will show you how to substitute this stitch for the double crochet; it is especially attractive for the purpose, and takes cross-stitch embroidery as if made for it. The same soft, lovely colors may be used, or one can seek a new adventure here, as well. Once we begin to give our work the "individual touch" we find it most intriguing.

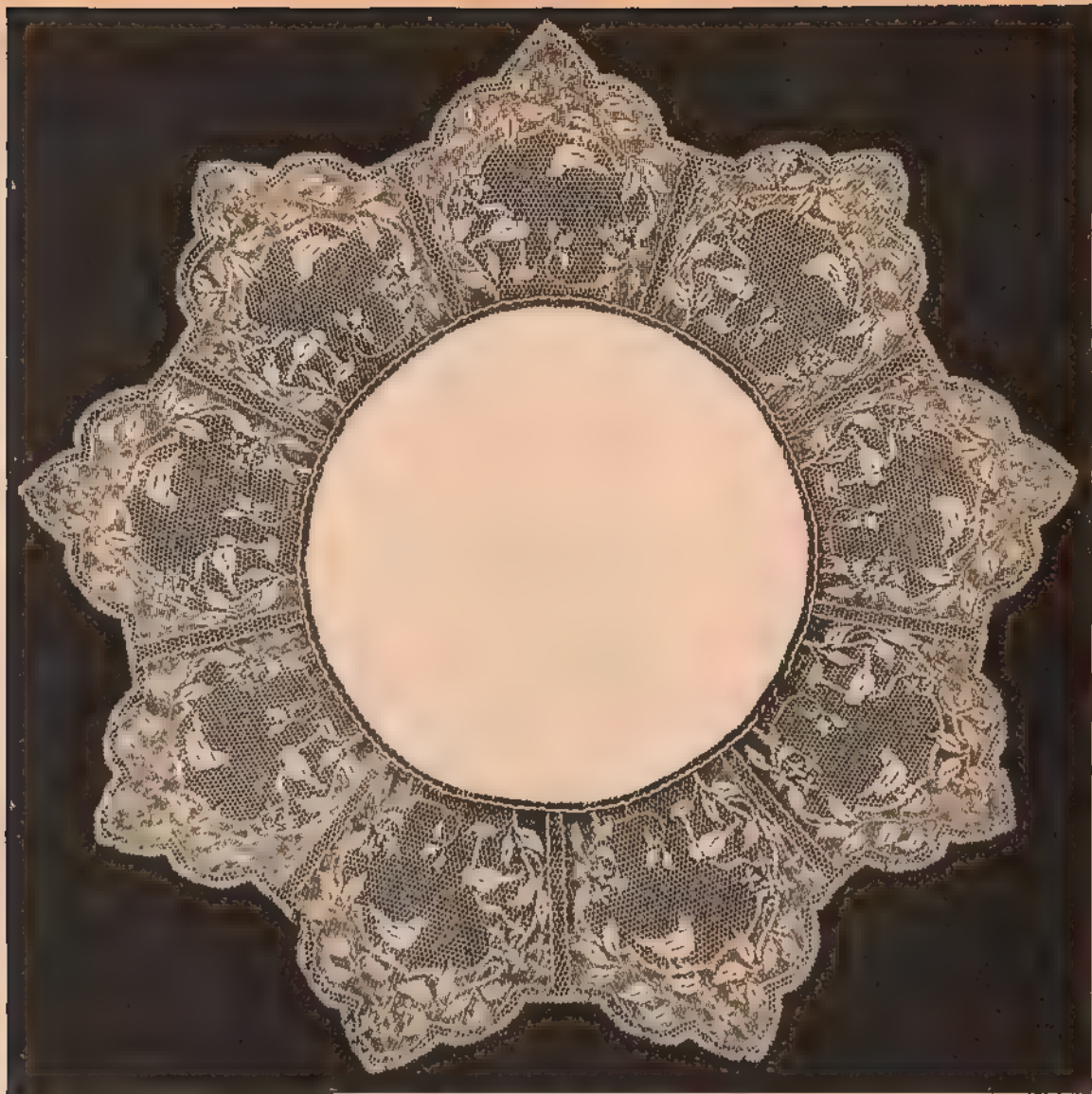
The afghan illustrated is of generous size, about fifty-two by sixty-eight inches before adding the border; that is, seven by nine blocks. It can be made smaller or larger, in any desired proportion, by using a less or greater number of blocks of the same size. And of course one may make larger blocks by adding to the number of chain-stitches started with; in the same way the size of the blocks may be decreased. If you wish to provide an afghan, carriage-robe or crib-cover that will make the eyes of that littlest one

sparkle and the wee heart sing for joy, have the blocks smaller, and in each plain square - which may not be black, but of some favorite dark color, or a hue that will harmonize with the other colors - cross-stitch some animal, bird or flower with which children are familiar - a pussy-cat here, a "bow-wow" there, a bunny, or what you will having no two designs alike. You will be able to find plenty of "studies" among cross-stitch motifs, or can block them off on checked paper for copying.



A Close-up





Round Centerpiece In Wild-Clematis Design

Round Centerpiece or Teacloth in Wild- Clematis Design

By MARY CARD

The model for this very beautiful centerpiece or tea cloth was worked in No.100 crochet cotton. The lace is about eleven inches deep, while the whole cloth is about forty-two inches in diameter. No.100 thread is really rather fine for most purposes; and, if No.80 were used instead, the lace should be about fourteen inches deep and the cloth forty-eight inches across. It is worked in nine sections which are afterward joined invisibly with rows of openwork.

Besides the usual spaces and trebles, the pattern calls for open lacets (chain 5, miss 5, treble in next) and a new close lacet which is formed by (chain 2, miss 1, 3 doubles, miss 1, chain 2, treble in next). This lacet gives a rounder and

more lacy hole than the old one, but it has to be replaced by two spaces whenever trebles are to be worked into it in the following row, in order to give a straight edge to the heavy parts of the design. Those unfamiliar with the Mary Card charts will find the open lacets marked by a little bar across two spaces, and the close ones shown by two slanting lines meeting in a point.

Begin the piece at A-B on the chart with a chain of 14 stitches.

1. Tr in 8th st from needle, 3 more tr, ch 2, tr in last st.
2. Ch 12, tr in 6th st from needle -

this is to make a very small sp at the turning of the rows, as it will give a neater finish later on - 3 more sp, 4 tr, 1 sp.

3. Ch 7, tr in tr, 3 more tr, ch 5, miss 5, tr in tr, ch 2, d c in sp, d c in tr, d c in next sp, ch 2, 3 tr in same sp, ch 2, † tr in same st as last tr, (ch 2, † tr in middle twist of last † tr) twice; now increase 3 sp by working 12 ch as before, and continue by the chart.

Work to C, but when the rows begin to decrease, make the last of the 3 spaces before turning, by working a double treble without chain into the place where the last treble would usually be taken, and turn with 4 chain instead of the usual 5, as it makes a neater and easier



row to cover when the joining rows have to be done. At C do not break off, but slip stitch back over the last three meshes.

Now, working right up the side of the piece, 1 space, 4 trebles, chain 2, treble into the next space, close lacet into open lacet, 2 double trebles and 1 treble into the group of trebles in the last row but one, working over the space that is upon them so as to hide it altogether, 3 trebles into each space all the way up the side, turn; 1 space, close lacet, 33 more open and close lacets, 1 space, 4 trebles, 1 space, turn; 1 space, 4 trebles, 1 space, 34 lacets, 1 space, fasten off.

Work the other pieces in this way and then join them together, thus:

Join at the bottom of the other side of a piece, 1 space, 4 trebles, 1 space, open lacet, 2 double trebles and 1 treble into the 3 trebles as before, 3 trebles into each space, turn; 1 space, open lacet, 33 more lacets, 1 space, 4 trebles, 1 space, turn; 1 space, 4 trebles, 1 space, 34 lacets, 8 spaces.

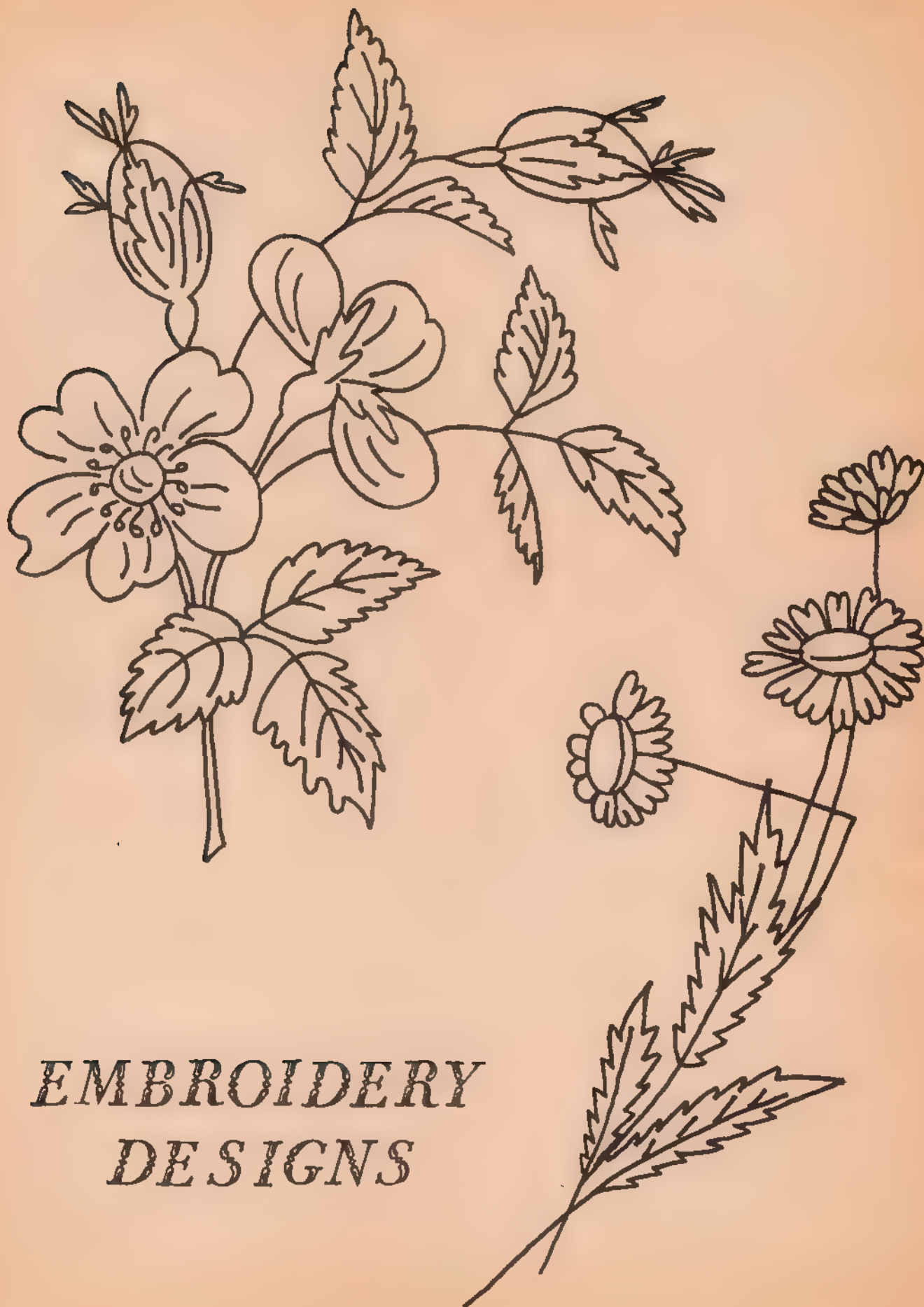
The last row joins the pieces. Let us call the piece you are working on A, and the piece you are joining it to B. After joining the spaces at the top of these pieces, you work close lacets only into A and B alternately, as follows: Chain 3, treble into end stitch of B, chain 2, treble into next treble of A, but keep the last two stitches on the needle until you have

taken a treble into the corresponding stitch of B and work off all together. Close lacet into B, working off the final treble in the same way as the one taken into the treble between the two lacets of A.

The next close lacet has to be worked into A and the following one into B, always drawing off the last treble of one and the first treble of the other together. At the bottom, join the spaces and trebles, pair by pair, and fasten off.

Finish the outer edge with 3 doubles in each space, with a picot at each 6th stitch, and the inner edge with a row of spaces, a row of trebles and three rows of lacets.

By Mary Card



*EMBROIDERY
DESIGNS*



Knitting for the Young



Baby Sweater
(6 month size)

Materials:

Three balls (three-fourths oz. each) of threefold Saxony, or two and a quarter ounces.

One pair of No.3 needles

White was used for the model.

Rows 1-6: Knit plain, back and forth, making 3 ribs, 2 rows to a rib.

Row 7: Knit 8, purl 8; repeat.

Row 8: Knit plain.

Repeat last 2 rows 7 times, 16 rows altogether, and again knit 3 ribs, completing the border. Now begin the body pattern, as follows, with the wrong side of the work toward you:

Row 1: Purl 4, knit 1; repeat, ending with purl 4.

Row 2: Knit plain.

Repeat these 2 rows until the work measures six and one-half inches from the beginning, or lower edge of border; then bind off 5 stitches on each side for armhole, and continue in pattern for three inches more, bringing the work to the shoulder. On next row knit 16, bind off 22 stitches for back of neck, and knit the remaining 16, keeping the stitches

for one shoulder on a separate needle or convenient stitch-holder until wanted.

For the front: Knit 6 rows - 3 ribs - plain, at top of shoulder; now cast on 10 stitches toward the neck, and work in pattern for three inches, then cast on 5 stitches at the armhole and knit one inch. Take the other set of shoulder-stitches and knit as directed to this point; then work across one side, cast on 2 stitches at center, and continue across the other side of front, making again 64 stitches, on which knit in pattern to correspond with the back, ending with the border. Bind off evenly.

For the sleeves: Pick up 49 stitches, knit 3 ribs plain, then follow the pattern for four and one-half inches; in next row decrease by knitting the 3rd and 4th stitches together, and knit the cuff plain, about one and one-half inches in width, or 8 ribs. Bind off.

Pick up the stitches around the front opening, knit 2 ribs and bind off.

For the collar: Pick up the stitches around neck, including these 2 ribs

each side, and knit plain for two and one-half inches, or to width desired; bind off.

Fasten a little pearl button at the top of front opening on one side and a loop crocheted of the yarn on the other, and sew up the underarm-seams, carefully matching border and cuffs; or, if preferred, this may be left until the embroidery is completed. This is very simple but adds much to the beauty of the little garment; in each panel of plain knitting is a rambler rose done in bullion- or worm-stitch, with a trio of leaflets in lazy-daisy- or loop-stitch extending horizontally from the rose, then vertically, in alternate panels. Two shades of any delicate color - pink, blue, violet, or as may be liked - are used for the flowers, the darker shade at center, with surrounding stitches of the lighter, and the leaflets are all in one shade of green, two strands in the needle.

Perhaps it should be added that although this little sweater was designed for a wee one six months old, it may be easily provided for an older child. Heavier yarn and larger needles will increase the size if the directions given are followed; or by casting on five, ten, twenty or more stitches extra for the back - five stitches for each repeat of the body pattern - and working in general proportion, there will be no trouble.

Suit for One Year-Old

Yellow and white were used for the model, but any preferred combination may be selected.

Materials:

Seven ounce balls of Shetland floss, one ball of white and six of color.

One pair No.4 needles

With color, cast on 68 stitches for back of sweater.

Knit 4 ribs plain. Join white, and work the little block pattern as follows:

Rows 1, 2: Knit 2, purl 2; repeat.

Rows 3, 4: Purl 2, knit 2; repeat.

Repeat the pattern rows until the border is six blocks in width, about one inch, then with color knit 4 ribs plain.

The body of the sweater is in stocking-web; knit 1 row, with right side toward you, and purl back. Repeat until the work measures eight and one-half inches from beginning. Bind off 5 stitches each side, for armhole, and knit four inches more, which brings you to the shoulder. On next row knit 18, bind

off 22 for back of neck and knit the 18 stitches remaining. Keep the first shoulder stitches idle and begin the front on the other.

Do 4 rows in stocking-web for the shoulder, then cast on 10 stitches toward the neck and work four inches; cast on 5 stitches at the armhole and knit one inch more. On the first set of shoulder stitches work as directed to this point; then, having knit across, cast on 2 stitches at center and continue across the other side, thus joining the two and leaving an opening in front. Having again 68 stitches, continue the front to match the back; bind off.

For the sleeves: Pick up 48 stitches and knit stocking-web for seven and one-half inches; then decrease for the cuff by knitting 3rd and 4th stitches together - or knit 2, narrow, repeating across one row. Now knit 3 ribs plain, join white yarn and work

the pattern three blocks in width, and again knit 3 ribs with color; bind off.

Pick up the stitches around front opening, knit 2 ribs and bind off evenly.

For the collar: With color always, unless otherwise stated - pick up 50 stitches around the neck, not including the 2 ribs which border the opening, knit in stocking-web for two inches, and work 2 ribs plain; join white and repeat the border, six blocks or one inch in width, then, with color, knit 2 ribs all around the collar, connecting these with the 2 ribs of front opening. Bind off. Finish with a pearl button and loop in crochet, to fasten at the neck.

The Panties

Beginning at the top cast on 72 stitches with color, and double rib - knit 2, purl 2 - for two inches. Continue in the stocking-web until the

work measures nine inches from the top.

Bind off 5 stitches at each end, and knit 2 ribs plain on the remaining 62 stitches. Join white and work the pattern as for the cuffs of the sweater, three blocks wide. As the number of stitches is not divisible by 4, the pattern rows are worked a little differently, as follows:

Rows 1, 3: Knit 2, purl 2: repeat, ending with knit 2.

Rows 2, 4: Purl 2, knit 2; repeat, ending with purl 2.

Finish with 2 ribs plain, in color, and bind off.

Knit the other leg in the same way and sew together evenly, back and front. Crochet a chain about a yard in length, using the yarn double, and run through the center of the ribbing at top, over 2 ribs and under 2, to tie at the waist. Or, if preferred, elastic may serve instead of the cord.

? " ? " ? " ? " ? "Query & Quote"

Could another reader please tell me where I can buy or order stamp-on quilting patterns and bobbin lace designs? Also, I am interested in knitted lace patterns - edgings, bedspreads, tablecloths and doilies. When I was about ten years old (1960's), a ladies' magazine came out with a series of colonial lace bedspread knitting patterns. I've been trying to find those patterns or the magazine and have not been able to. Maybe someone can help.

Margarita M. Pancake, 505 Parkway Manor 1605 S.W. Park Street, Portland, Oregon 97205

I would like to see a pattern for a fish or turtle which is crocheted out of cotton yarn and encloses a bar of soap. A friend of mine's grandmother used to make these for us when we were children and I have never been able to find a pattern for them.

Mrs. Peter J. Claus, 26530 Parkside Drive, Hayward, Ca. 94542

I remember a beaded bag made with steel beads and dried cantaloupe seeds, which was popular at about the time of the wallpaper portieres (Jan., 1974 magazine). I am

hoping someone can help me with instructions.

Mrs. Grace Bucher, 124 Buzzard Lagoon Rd., Watsonville, Calif. 95076

Several of our readers have written to ask about a source for the filet net used in making the table mats in our Feb.-Mar., 1974 issue. So far as we are able to determine, the net is no longer available as such, but it should be possible to find an acceptable substitute. I wouldn't be at all surprised to hear that one of our ladies had managed to recycle an old ping pong net, or something of the sort. The ingenuity of our readers is limitless!

I am looking for old quilt patterns that anyone would care to share, particularly one called "Fence Rail".

Wanda Stewart, 5545 Virginia Drive, Amherst, Ohio 44001

In the May, 1974 issue, Query and Quote, you asked to hear from readers about adding a recipe column. Personally, I can't get enough of the needlework patterns and helps, so I would not be interested in recipes. I

would resent recipes occupying space which could be used for a beautiful old pattern.

I would like to see some patterns of lacy butterfly motifs. I will send two that I have if anyone is interested. And I would like to see more filet crochet patterns; table runners, doilies, or larger.

In the Feb.-Mar. issue, the crocheted bag and purse on page 29 requires a big clasp and a smaller one. Can someone tell me where these clasps may be purchased? Craft Creations, 36 W. 25th Street, New York, N.Y. 10010 have some but they are not ornate, nor are they curved. If you write to them and inquire, they'll send a sheet with all the handles pictured and described and priced.

It's a joy receiving, reading, using and sharing "our" magazine. Patricia Pujol, 2249 W. Park Ave., Napa, Cal. 94558

Our mail has been running about 3 to 1 against including a recipe column. We thank Patricia, and all of the other readers who took the trouble to write.

I need directions or information on crocheted, 3-dimensional flowers. I just received my first issue and am so delighted with it. Maybe a reader of this magazine would have directions. Any help would be appreciated.

Mrs. Diane Willett, 8 Yorkshire Drive, Tabb, Va. 23602

Rose-Corners in Filet-Crochet for Luncheon-Cloth and Napkins

By OLIVE F. ASHCROFT

Filet-crochet is especially useful for table linens. It is a practical, durable type of lace which withstands innumerable launderings without the loss of any of its beauty.

The luncheon-cloth corner given is really a continuous design, and the joining of the four corners results in a linen center of unique shape.

If a larger cloth is desired, the last seven rows at the narrowest portion may be repeated, reversing after each repeat, and carrying the edge and border along as usual. Other variations of the design will suggest

themselves to the interested worker.

Choose crochet-thread suited to the material to which the trim is to be applied. It is understood, of course, that filet-crochet must be closely and firmly worked in order to attain the best results; it is a "picture lace," and the design must be clearly brought out, as would not be possible with loose, sleazy work. Properly done. No. 70 crochet-cotton should give seven to eight spaces to the inch. Begin the luncheon-cloth corner with a chain of 48 stitches.

1. A tr in 8th st of ch from hook. 1

sp (of ch 2, miss 2, 1 tr), 7 tr, (counting all), 3 sp, 4 tr, 5 sp; edge (of 4 tr, 1 sp).

2. Edge (of ch 5, for 1st sp of row, 4 tr in 4 tr); 5 sp, 4 tr, 4 sp; border (of 4 tr, 2 sp).

3. Border (of 1 sp, 4 tr); 6 sp, 4 tr, 4 sp; edge.

4. Edge; 3 sp, 4 tr, 7 sp; border (of 4 tr, 1 sp).

5. Border (of 1 sp, 7 tr); 6 sp, 4 tr, 3 sp; edge.

6. Like 4th row.

7. Border (like 3d row); 12 sp, 4 tr, ch 2, a d tr in same st with last tr made (to widen).

8. Edge; 5 sp, 4 tr, 5 sp; border (like 2d row).

9. Border (of 2 sp, 7 tr); 3 sp, 10 tr, 4 sp; edge.

10. Edge; 3 sp, 13 tr, 4 sp; border (which now repeats from 2d to 9th row).

11. Border; 5 sp, 13 tr, 3 sp; edge.

12. Edge; 3 sp, 10 tr, 6 sp; border.

13. Border; 3 sp, 4 tr, 2 sp, 4 tr, 5 sp, 4 tr, widen.

14. Edge; 7 sp, 7 tr, 4 sp; border.

15. Border; 4 sp, 10 tr, 2 sp, 7 tr, 3 sp, 4 tr, widen.

16. Edge; 4 sp, 7 tr, 1 sp, 4 tr, 5 sp; border.

17. Border; 5 sp, 10 tr, 5 sp, 4 tr; widen.

18. Edge; 6 sp, 7 tr, 6 sp; border.

19. Border; 6 sp, 4 tr, 9 sp, 4 tr; widen.

20. Edge; 9 sp, 4 tr, 6 sp; border.

21. Border; 6 sp, 4 tr, 9 sp, 4 tr; widen.

22. Edge; 9 sp, 4 tr, 7 sp; border.

23. Border; 8 sp, 4 tr, 9 sp, 4 tr; widen.

24. Ch 8, tr in d tr at end of preceding row (to widen 1 sp); 4 tr, 10 sp, 4 tr, 7 sp; border.

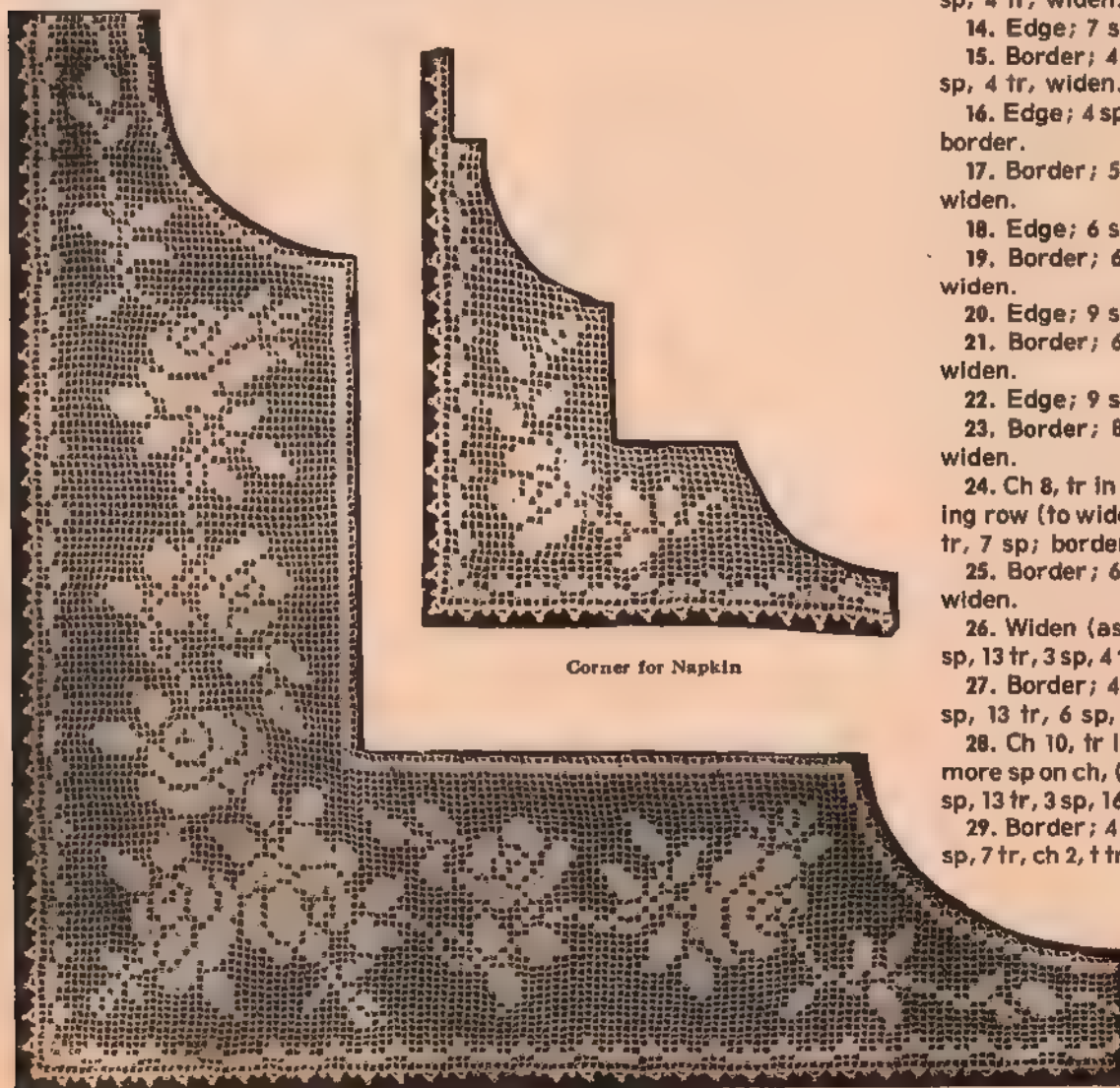
25. Border; 6 sp, 4 tr, 11 sp, 4 tr; widen.

26. Widen (as in 24th row); 4 tr, 4 sp, 13 tr, 3 sp, 4 tr, 8 sp; border.

27. Border; 4 sp, 10 tr, 2 sp, 4 tr, 2 sp, 13 tr, 6 sp, 4 tr; widen.

28. Ch 10, tr in 8th st from hook, 1 more sp on ch, (to widen 2 sp); 4 tr, 8 sp, 13 tr, 3 sp, 16 tr, 3 sp; border.

29. Border; 4 sp, 13 tr, 1 sp, 4 tr, 13 sp, 7 tr, ch 2, t tr in last tr made, ch 2,



Corner for Napkin

Corner for Luncheon-Cloth, Rose Design

t tr in middle of last t tr, (thus widening 2 sp).

30. Widen 2 sp (as at beginning of 28th); 7 tr, 15 sp, 4 tr, 1 sp, 10 tr, 6 sp; border.

31. Border; 11 sp, 13 tr, 13 sp, 7 tr, ch 2, t tr in last tr made, (ch 2, t tr in middle of last t tr) 3 times (to widen 4 sp).

32. Ch 22, tr in 8th st from hook, 5 more sp on ch (to widen 6 sp), 13 tr, 14 sp, 19 tr, 1 sp, 4 tr, 7 sp; border.

33. Border; 6 sp, 4 tr, 1 sp, 4 tr, 4 sp, 4 tr, 18 sp, 16 tr, 1 sp.

34. Edge; 28 sp, 4 tr, 8 sp; border.

35. Border; 10 sp, 4 tr, 27 sp; edge.

36. Edge; 9 sp, 4 tr, 17 sp, 4 tr, 10 sp; border.

37. Border; 8 sp, 4 tr, 1 sp, 4 tr, 15 sp, 7 tr, 9 sp; edge.

38. Edge; 4 sp, 10 tr, 2 sp, 10 tr, 12 sp, 7 tr, 3 sp, 7 tr, 7 sp; border.

39. Border; 6 sp, 10 tr, 5 sp, 7 tr, 3 sp, 10 tr, 4 sp, 7 tr, 2 sp, 10 tr, 5 sp; edge.

40. Edge; 4 sp, (4 tr, 3 sp) twice, 7 tr, 1 sp, 10 tr, 3 sp, 4 tr, 8 sp, 10 tr, 4 sp; border.

41. Border; 3 sp, 4 tr, 12 sp, 7 tr, 1 sp, 4 tr, 1 sp, 13 tr, 1 sp, 4 tr, 1 sp, 10 tr, 5 sp; edge.

42. Edge; 8 sp, 7 tr, 1 sp, 13 tr, (2 sp, 4 tr) twice, 1 sp, 4 tr, 14 sp; border.

43. Border; 14 sp, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, 1 sp, 13 tr, 12 sp; edge.

44. Edge; 7 sp, 7 tr, 2 sp, 4 tr, 2 sp, 10 tr, 1 sp, 7 tr, 1 sp, 10 tr, 14 sp; border.

45. Border; 14 sp, 10 tr, 2 sp, (4 tr, 1 sp) twice, 13 tr, 2 sp, 7 tr, 6 sp; edge.

46. Edge; 5 sp, 7 tr, 2 sp, 16 tr, 2 sp, 22 tr, 15 sp; border.

47. Border; 13 sp, 4 tr, 2 sp, 16 tr, 1 sp, 19 tr, 10 sp; edge.

48. Edge; 12 sp, 16 tr, 5 sp, 10 tr, 12 sp; border.

49. Border; 12 sp, 25 tr, 1 sp, 7 tr, 13 sp; edge.

50. Edge; 17 sp, 19 tr, 2 sp, 13 tr, 8 sp; border.

51. Border; 8 sp, 19 tr, 2 sp, 22 tr, 4 sp, 4 tr, 10 sp; edge.

52. Edge; 10 sp, 13 tr, (2 sp, 7 tr) twice, 1 sp, 19 tr, 9 sp; border.

53. Border; 9 sp, 10 tr, 6 sp, 4 tr, 3 sp, 13 tr, 11 sp; edge.

54. Edge; 12 sp, 10 tr, 3 sp, 4 tr, 1 sp, 13 tr, 14 sp; border.

55. Border; 13 sp, 16 tr, 2 sp, 4 tr, 1 sp, 4 tr, 15 sp; edge.

56. Edge; 9 sp, 10 tr, 1 sp, 7 tr, 2 sp, 4 tr, 3 sp, 16 tr, 11 sp; border.

57. Border; 10 sp, 13 tr, 3 tr, 4 tr, 1 sp, 7 tr, 3 sp, 13 tr, 8 sp; edge.

58. Edge; 7 sp, 13 tr, 6 sp, 4 tr, 1 sp, 4 tr, 5 sp, 4 tr, 11 sp; border.

59. Border; 17 sp, (4 tr, 1 sp) twice, 7 tr, 5 sp, 13 tr, 6 sp; edge.

66. Edge; 19 sp, 4 tr, 17 sp; border.

67. Border; 19 sp, 4 tr, 6 sp, 4 tr, 11 sp; edge.

68. Edge; 10 sp, 10 tr, 5 sp, 4 tr, 4 sp, 4 tr, 14 sp; border.

69. Border; 13 sp, 7 tr, 2 sp, 4 tr, 4 sp, 16 tr, 10 sp; edge.

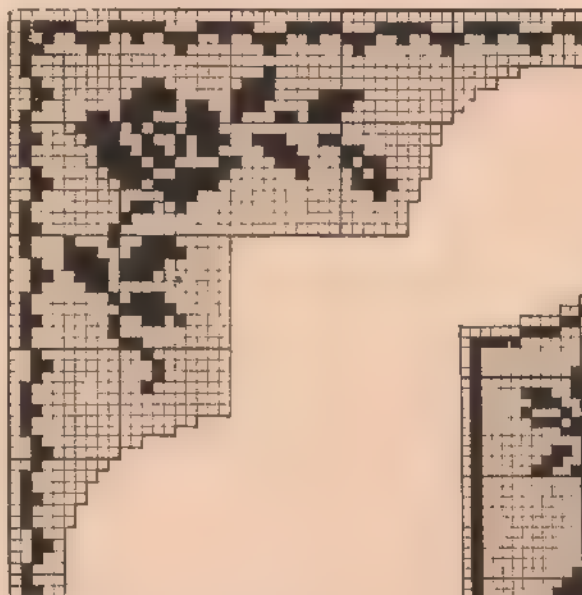
70. Edge; 11 sp, 16 tr, 3 sp, 4 tr, 1 sp, 13 tr, 13 sp; border.

71. Border; 13 sp, 13 tr, 4 sp, 13 tr, 2 sp, 7 tr, 9 sp; edge.

72. Edge; 8 sp, 13 tr, 2 sp, 10 tr, 1 sp, 4 tr, 2 sp, 13 tr, 12 sp; border.

73. Border; 12 sp, 7 tr, 2 sp, (4 tr, 1 sp) 3 times, 7 tr, 1 sp, 13 tr, 7 sp; edge.

Continued on following page



60. Edge; 6 sp, 4 tr, 7 sp, 10 tr, (1 sp, 4 tr) twice, 17 sp; border.

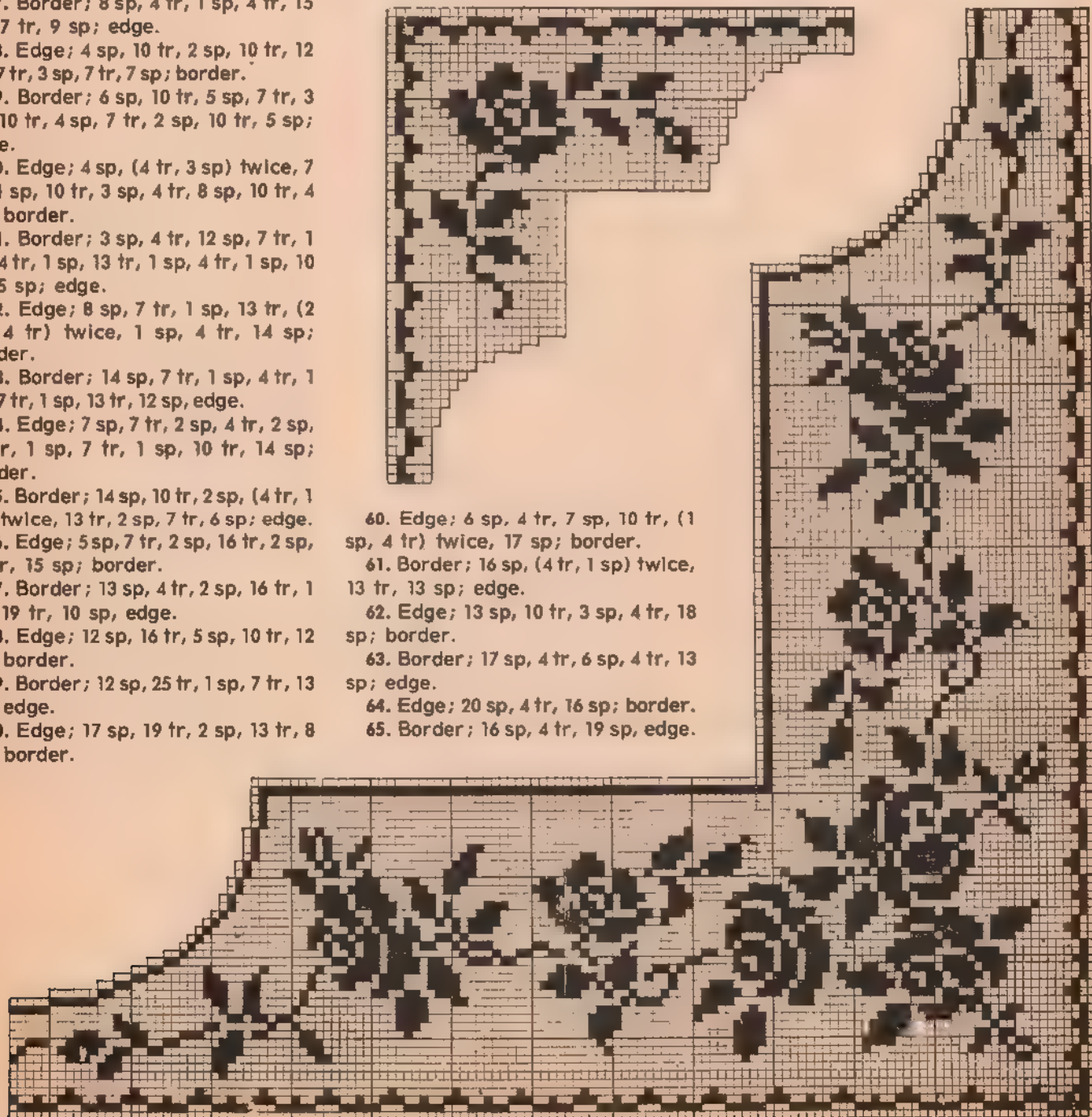
61. Border; 16 sp, (4 tr, 1 sp) twice, 13 tr, 13 sp; edge.

62. Edge; 13 sp, 10 tr, 3 sp, 4 tr, 18 sp; border.

63. Border; 17 sp, 4 tr, 6 sp, 4 tr, 13 sp; edge.

64. Edge; 20 sp, 4 tr, 16 sp; border.

65. Border; 16 sp, 4 tr, 19 sp; edge.



ROSE-CORNERS IN FILET CROCHET

Continued from preceding page

74. Edge; 7 sp, 10 tr, 1 sp, 4 tr, 1 sp, 7 tr, 1 sp, 4 tr, 3 sp, 4 tr, 1 sp, 4 tr, 4 sp, 10 tr, 7 sp; border.

75. Border; 7 sp, 16 tr, 2 sp, 4 tr, 5 sp, 7 tr, 1 sp, 4 tr, 2 sp, 4 tr, 1 sp, 7 tr, 8 sp; edge.

76. Edge; 12 sp, 7 tr, 1 sp, 10 tr, 3 sp, 7 tr, 1 sp, 4 tr, 1 sp, 13 tr, 1 ps, 4 tr, 6 sp; border.

77. Border; 8 sp, 10 tr, 2 sp, 13 tr, 2 sp, 10 tr, 3 sp, 10 tr, 9 sp; edge.

78. Edge; 9 sp, 16 tr, 1 sp, 7 tr, 2 sp, 16 tr, 1 sp, 4 tr, 12 sp; border.

79. Border; 13 sp, 4 tr, 1 sp, 10 tr, 1 sp, 4 tr, 1 sp, 7 tr, 1 sp, 13 tr, 10 sp; edge.

80. Edge; 12 sp, 4 tr, 1 sp, 7 tr, 9 sp, 4 tr, 11 sp; border.

81. Border; 10 sp, 4 tr, 2 sp, 4 tr, 7 sp, 4 tr, 4 sp, 4 tr, 9 sp; edge.

82. Edge; 7 sp, 7 tr, 12 sp, 4 tr, 3 sp, 4 tr, 11 sp; border.

83. Border; 13 sp, 4 tr, 2 sp, 4 tr 5 sp, 7 tr, 3 sp, 4 tr, 1 sp, 10 tr, 6 sp; edge.

84. Edge; 5 sp, 13 tr, 1 sp, 16 tr, 7 sp, 7 tr, 14 sp; border.

85. Border; 15 sp, 4 tr, 6 sp, 13 tr, 3 sp, 10 tr, 5 sp; edge.

86. Edge; 4 sp, 10 tr, 2 sp, 4 tr, 2 sp, 7 tr, 6 sp, 4 tr, 17 sp; border.

87. Border; 17 sp, 4 tr, 10 sp, 4 tr, 9 sp; edge.

88. Edge; 8 sp, 4 tr, 10 sp, 4 tr, 17 sp; border.

89. Border; 13 sp (4 tr, 2 sp) twice, 10 tr, 4 sp, 10 tr, 7 sp; edge.

90. Edge; 7 sp, 10 tr, 5 sp, 10 tr, 3 sp, 7 tr, 14 sp; border.

91. Border; 4 sp, 4 tr, 10 sp, 7 tr, 2 sp, 13 tr, 5 sp, 13 tr, 6 sp; edge.

92. Edge; 6 sp, 10 tr, 6 sp, 13 tr, 2 sp, 10 tr, 7 sp, 4 tr, 6 sp; border.

93. Border; 3 sp, 4 tr, 1 sp, 7 tr, 4 sp, 4 tr, 1 sp, 13 tr, 1 sp, 10 tr, 9 sp, 7 tr, 5 sp; edge.

94. Edge; 17 sp, 4 tr, 2 sp, 13 tr, 1 sp, 7 tr, 3 sp, 4 tr, 1 sp, 7 tr, 4 sp; border.

95. Border; 5 sp, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, 3 sp, 7 tr, 7 sp, 7 tr, 12 sp; edge.

96. Seven tr (ch 3, making 1st tr), 11 sp, 13 tr, 2 sp, 10 tr, 6 sp, 7 tr, 1 sp, 7 tr, 6 sp; border.

97. Border; 7 sp, 4 tr, 7 sp, 19 tr, 1 sp, 10 tr, 13 sp.

98. Fourteen sp, 4 tr, 1 sp, 10 tr, 3 sp, 4 tr, 5 sp, 7 tr, 9 sp; border.

99. Border; 8 sp, 7 tr, 2 sp, 4 tr, 1 sp, 7 tr, 3 sp, 4 tr, 2 sp, 7 tr, 1 sp, 7 tr, 7 sp, 4 tr, 3 sp.

100. Four sp, 10 tr, 3 sp, (10 tr, 1 sp) twice, 7 tr, 1 sp, 13 tr, 4 sp, 7 tr, 7 sp; border.

101. Border; 5 sp, 7 tr, 5 sp, 13 tr, 4 sp, 10 tr, (1 sp, 13 tr) twice, 4 sp.

102. Four sp, (13 tr, 1 sp) twice, 7 tr, 3 sp, 7 tr, 2 sp, 4 tr, 14 sp; border.

103. Border; 15 sp, 19 tr, 1 sp, 4 tr, 1 sp, 16 tr, 1 sp, 10 tr, 5 sp.

104. Eight sp, 4 tr, 1 sp, 10 tr, 1 sp, 4 tr, 1 sp, 19 tr, 1 sp, 7 tr, 12 sp; border.

105. Border; 11 sp, 7 tr, 1 sp, 19 tr, (1 sp, 4 tr) twice, 12 sp, (forming the last sp by t tr in 3d st of ch 5 at beginning of preceding row, thus narrowing a sp without slip-stitching to begin next row).

106. Four tr, 3 sp, 10 tr, (1 sp, 4 tr) twice, 1 sp, 10 tr, 1 sp, 13 tr, 1 sp, 7 tr, 13 sp; border.

107. Border; 15 sp, 7 tr, 5 sp, 10 tr, 4 sp, 22 tr.

108. One sp, 16 tr, 3 sp, 4 tr, 1 sp, 10 tr, 1 sp, 19 tr, 15 sp; border.

109. Border; 15 sp, 13 tr, (1 sp, 10 tr) twice, 3 sp, 10 tr, miss 2, t tr in next.

110. Five sp, 13 tr, 2 sp, 7 tr, 15 sp, 4 tr, 5 sp; border.

111. Border; 6 sp, 13 tr, 5 sp, 7 tr, 1 sp, 10 tr, 4 sp, 13 tr, 3 sp, miss 2, t tr in next st.

112. Three sp, 10 tr, 4 sp, 28 tr, 2 sp, 16 tr, 5 sp; border.

113. Border; 5 sp, 13 tr, 1 sp, 19 tr, 3 sp, 7 tr, 4 sp, 7 tr, 1 sp, miss 2, t tr in next.

114. one sp, 4 tr, 7 sp, 10 tr, 1 sp, 16 tr, 1 sp, 10 tr, 7 sp; border.

115. Border; 13 sp, 10 tr, 1 sp, 19 tr, 5 sp, miss 2, t tr in next.

116. Four sp, 19 tr, 4 sp, 13 tr, 10 sp; border.

117. Border; 8 sp, 13 tr, 1 sp, 10 tr, 4 sp, 10 tr, leaving last 2 st of last tr on the needle, thread over twice, tr in next tr, working off only 2 st, thread over twice, tr in next tr, working off only 2 st, then thread over 3 times, tr in last tr of preceding row, and work off all the stitches, 2 at a time (thus narrowing 3 sp without slip-stitching, or if the worker prefers, she may work the 3 sp and sl st back to begin the next row).

118. One sp, 4 tr, 1 sp, 10 tr, 1 sp, 13 tr, 1 sp, 10 tr, 9 sp; border.

119. Border; 9 sp, 7 tr, 1 sp, 13 tr, 1 sp, 7 tr, 2 sp, 4 tr, miss 2, t tr in next st.

120. Seven tr, 1 sp, (7 tr, 2 sp) twice, 4 tr, 9 sp; border.

121. Border; 10 sp, 4 tr, 2 sp, 7 tr, 1 sp, 10 tr.

122. Four sp, 16 tr, 11 sp; border.

123. Border; 7 sp, 7 tr, 2 sp, (4 tr, 1

sp) twice, 12 tr, tr in next st, working off only 2 st; do this 3 times more, then work off all stitches on needle, 2 at a time, thus narrowing 4 tr without slipstitching.

124. Ten tr, 4 sp, 4 tr, 1 sp, 7 tr, 8 sp; border.

125. Border; 9 sp, 4 tr, 6 sp, miss 2, t tr in next.

126. Four sp, 7 tr, 1 sp, 7 tr, 8 sp; border.

127. Border; 6 sp, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, 2 sp, miss 2, t tr in next.

128. One sp, 7 tr, 3 sp, 4 tr, 2 sp, 4 tr, 4 sp; border.

129. Border; 4 sp, 7 tr, 6 sp.

130. Thirteen sp; border.

131. Border; 14 sp, sl st back 9 sp (or 9 sp may be narrowed as directed in 117th row).

132. Five sp; border.

133. Border; 1 sp, miss 2, t tr in next.

134. Four tr, 1 sp; border.

135. One sp, 7 tr.

136. Three sp, completing the diagonal of the corner; then sl st back over the 3 sp, turn, and begin the 2d half of the corner with 1 sp, 6 tr, join, and sl st up 1 sp.

137. One sp, 4 tr (counting all), 1 sp.

138. Border (repeating again from 2d to 9th rows); 1 sp; tr in next side tr, ch 2, tr in next tr (to join).

139. Border.

140. Border; and join (tr in next side tr, ch 2, tr in next tr).

141. One sp; border.

142. Border; 2 sp, join.

143. Two sp; border.

144. Border; 1 sp, join.

145. Two sp; border.

146. Border; 2 sp, join.

147. One sp; border.

148. Border; ch 2, join next corner, and sl st 3 sp to right and up 1 sp.

149. Five sp; border.

150. Border; 6 sp, -: ch 2, join, and sl st to next corner.

151. Eight sp; border.

152. Border; 7 sp; repeat 150th from :-.

153. Ten sp; border.

154. Border; 10 sp; repeat--150th from :-.

155. Eleven sp; border.

156. Border; 7 sp, 10 tr, 1 sp; repeat 150th from :-.

157. Three sp, 13 tr, 7 sp; border.

158. Border; 7 sp, 16 tr, 2 sp, 4 tr; repeat 150th from :-.

159. One sp, 10 tr, 2 sp, 13 tr, 7 sp; border.

160. Border; 6 sp, 10 tr, 3 sp, 12 tr,

Continued on page 46

SWEET & PRETTY



A soft smooth finish knitting and crochet cotton was used for this charming little frock - white, with pastel trim. One ball of each is sufficient; and No.7 needles will carry the material easily and produce a pleasing texture. Nubby cotton and light weight wool are also suggested. The stitch is simple but very effective, and is adaptable to a variety of uses.

Cast on 52 stitches.

1st Row: Knit 9, over, knit 1, over, knit 8, over, knit 1, over, knit 14,

over, knit 1, over, knit 8, over, knit 1, over, knit 9.

2nd Row: Purl across.

3rd Row: Knit 10, over, knit 1, over, knit 10, over, knit 1, over, knit 16, over, knit 1, over, knit 10, over, knit 1, over, knit 10.

4th Row: Purl across. All even numbered rows the same.

5th Row: Knit 11, over, knit 1, over, knit 12, over, knit 1, over, knit 18, over, knit 1, over, knit 12, over, knit 1, over, knit 11.

Continue in this manner, in-

creasing 1 stitch on each side front, 2 on each shoulder, 2 on the back, each knitted row, until 20 rows have been worked. There should be 132 stitches on needle; and work should measure about 3 inches from center back.

21st Row: Knit 19 (side front), put 30 stitches on stitch holder, knit 34 (back), 30 stitches on stitch holder, knit 19 (side front).

22nd Row: Purl across (72 stitches in row). Continue with knit 1 row and purl 1 row until work measures 4 inches from center back. In the next knit row increase 1 stitch in every stitch across; purl back.

Next Row: Increase 1 stitch in every 3d stitch for 11 increases, knit 5, increase 1 stitch in each of next 68 stitches, knit 5, increase 1 stitch in next stitch, increase 1 stitch in every 3d stitch for 10 more increases, knit 2, (234 stitches on needle); purl back.

The next row begins the stitch design: -:- Knit 2 together, knit 4, over, knit 1, over, knit 4, knit 2 together: repeat from -:- to end of row. Purl the next row. Repeat these 2 rows until the work measures 12½ inches from center back (or length desired), then break thread; join contrasting color, and continue in design until work measures 14½ inches. Bind off loosely.

Sleeves: Take the stitches off the stitch holder, and knit across, increasing 1 stitch in each stitch; purl back.

Next Row: Increase 1 stitch in every 2d stitch to top of sleeve, then increase 1 stitch in each of 4 stitches, then 1 stitch in every 2d stitch to end of row (91 stitches on needle); purl back. Repeat the 2 rows of the design as for body of dress until the work measures 2 inches; join color, and continue for ½ inch. Bind off loosely.

Collar: Pick up 60 stitches around neck. Knit across, increasing 1 stitch in each stitch. Purl back.

Next Row: Increase 1 stitch in 1st and every other stitch to the 4 stitches at center back, increase 1 stitch in each of these 4 stitches, then in every 2d stitch to end of row (182 stitches on needle); purl back. Repeat the 2 rows of the design for 2 inches; join color and continue for ½ inch. Bind off loosely.

Press carefully, forming the scallops. Crochet the fronts loosely together leaving 3½ inches open at neck. Finish closing with 2 rows of double crochet, crocheting 4 button loops on the right front.

join, sl st up 1 sp.

161. Twelve tr, 5 sp, 7 tr, 6 sp; border.

162. Border; 14 sp, 7 tr, 1 sp; repeat 150th from :-.

163. Three sp, 7 tr, 13 sp; border.

164. Border; 13 sp, 7 tr, 2 sp; repeat 150th from :-.

165. Twenty sp; border.

166. Border; 16 sp, 13 tr, 1 sp; repeat 150th from :-.

167. One sp, 25 tr, 14 sp; border.

168. Border; 11 sp, 31 tr, 1 sp, 3 tr, join sl st to next corner.

169. (One sp, 7 tr) twice, 4 sp, 10 tr, 12 sp, border.

170. Border; 12 sp, 7 tr, 1 sp, 13 tr, 2 sp, 10 tr, 1 sp, ch 2, join, sl st 2 sp to right and up 1 sp.

171. Two sp, 13 tr, 2 sp, 19 tr, 13 sp; border.

172. Border; 11 sp, 10 tr, 4 sp, 7 tr, 2 sp, 10 tr, 1 sp, ch 2, join sl st to right 7 sp and up 1 sp.

173. Nine sp, 7 tr, 2 sp, (10 tr, 1 sp) twice, 7 tr, 12 sp; border.

174. Border; 7 sp, 13 tr, 2 sp, 4 tr, 1 sp, 16 tr, 1 sp, 10 tr, 1 sp, 7 tr, 8 sp, ch 2, join, and sl st to right 4 sp.

175. Edge; 11 sp, 7 tr, 1 sp, 10 tr, 1 sp, 7 tr, 2 sp, 4 tr, 3 sp, 19 tr, 6 sp; border.

176. Border; 4 sp, 19 tr, 4 sp, (7 tr, 1 sp) twice, 10 tr, 1 sp, 4 tr, 5 sp, 7 tr, 5 sp; edge.

177. Edge; 6 sp, 10 tr, 3 sp, 7 tr, (1 sp, 10 tr) twice, 2 sp, 4 tr, 3 sp, 13 tr, 6 sp; border.

178. Border; 12 sp, 10 tr, 4 sp, 10 tr, 2 sp, 4 tr, 3 sp, 13 tr, 6 sp; edge.

179. Edge; 7 sp, 10 tr, 13 sp, 10 tr, 11 sp; border.

180. Border; 9 sp, 13 tr, 3 sp, 4 tr, 9 sp, 10 tr, 7 sp; edge.

181. Edge; 8 sp, 4 tr, 10 sp, 4 tr, 4 sp, 10 tr, 10 sp; border.

182. Border; 10 sp, 7 tr, 5 sp, 4 tr, 10 sp, 4 tr, 9 sp; edge.

183 through 236. Like 86th through 33d.

237. Like 32d, beginning with 6 sp.

238. Like 31st row, narrowing (as directed in 117th row) the last 4 sp, instead of widening. Now continue, reversing the order of the rows, through the 1st row, decreasing or narrowing in each row the spaces corresponding to the increase in the rows repeated. The outer edge is finished with a picot edging, thus: -:- 3 dc in sp, ch 3, 3 dc in each of next 3 sp, ch 5, fasten back in 5th dc from hook, 3 dc on 5 ch, ch 3, 3 dc on 5 ch, -:- and repeat from -:- to -:-, along the

length of the outer edge; remembering that the space at the exact corner takes 6 dc, 3 each side, and the large picot comes over these 6 dc.

For the napkin-corner: Make a chain of 18 stitches.

1. A tr in 8th st from hook, 7 tr, 2 sp.

2. Three sp; border (of 4 tr, 1 sp).

3. Like 2d row, reversed.

4. Two sp; border (of 4 tr, 2 sp).

5. Border (of 2 sp, 7 tr); 1 sp.

6. Like 4th row.

7. Border (of 1 sp, 4 tr); 3 sp, ch 2, a d tr in same st with last tr made (to widen 1 sp).

8. Four sp; border (of 4 tr, 1 sp).

9. Border (of 1 sp, 7 tr; the border now repeats from the 1st to 8th row); 3 sp, widen 1 sp.

10. Five sp; border.

11. Border; 5 sp, widen 1 sp.

12. Ch 8, tr in d tr at end of preceding row (to widen 1 sp); 5 sp; border.

13. Border; 5 sp, widen 1 sp.

14. Ch 10, tr in 8th st from hook, 1 more sp on ch (to widen 2 sp); 7 sp; border.

15. Border; 10 sp, ch 2, t tr in last tr made, (ch 2, t tr in middle of last t tr) twice (to widen 3 sp).

16. Widen 2 sp (as at beginning of 14th); 13 sp; border.

17. Border; 14 sp; widen 3 sp (as in 15th).

18. Eighteen sp; border.

19. Border; 10 sp, 4 tr, 7 sp.

20. Six sp, 4 tr, 10 sp; border.

21. Border; 9 sp, 4 tr, 6 sp.

22. Seven sp, 4 tr, 9 sp; border.

23. Border; 8 sp, 7 tr, 8 sp.

24. Ten sp, 4 tr, 7 sp; border.

25. Border; 6 sp, 4 tr, 2 sp, 7 tr, 1 sp, 4 tr, 4 sp.

26. Five sp, 16 tr, 8 sp; border.

27. Border; 7 sp, 4 tr, 1 sp, 10 tr, 6 sp.

28. Eleven sp, 7 tr, 4 sp; border.

29. Border; 2 sp, 10 tr, 1 sp, 10 tr, 7 sp.

30. Six sp, 13 tr, 1 sp, 13 tr, 2 sp; border.

31. Border; 3 sp, 10 tr, 3 sp, 16 tr, 4 sp.

32. Five sp, 10 tr, 2 sp, (4 tr, 3 sp) twice; border.

33. Border; 6 sp, 4 tr, 5 sp.

34. Four sp, 4 tr, 8 sp; border.

35. Border; 9 sp, 7 tr, 1 sp, (formed by t tr in next to last tr of preceding row, thus narrowing a sp without slip-stitching to begin next row; or the sp may be made as usual, slip-stitching back).

36. Ten sp; border.

37. Border; 5 sp, narrowing the

last sp.

38. Five sp; border.

39. Border; 5 sp.

40. Five sp; border.

41. Border; 3 sp, narrowing the last sp.

42. Three sp; border.

43. Border; 3 sp.

44. Two sp; border.

45. Border; 1 sp.

46. Two sp; border.

47, 48. Like 43d and 42d rows.

49. One sp, 7 tr, sl st back 3 tr.

50. Four tr (the 1st of ch 3), 1 sp.

51. One sp, 4 tr.

52. Two sp, sl st back 2 sp, and turn. This completes the first half of the corner.

53. Border (beginning the repeat with the 8th row); ch 2, join next corner, sl st to next corner.

54. One sp; border.

55. Border; 1 sp, ch 2, join, sl st to right 7 sp and up 1 sp.

56. Nine sp; border.

57. Border; 7 sp, 4 tr, ch 2, join, and sl st to next corner.

58. Two sp, 10 tr, 5 sp; border.

59. Border; 6 sp, 16 tr, ch 2, join, and sl st to next corner.

60. One sp, 16 tr, 8 sp; border.

61. Border; 6 sp, 7 tr, 2 sp, 12 tr, join, sl st up 1 sp.

62. Nine tr, 2 sp, 13 tr, 4 sp; border.

63. Border; 4 sp, 13 tr, 1 sp, 7 tr, 1 sp, 4 tr, ch 2, join, and sl st to next corner.

64. One sp, 4 tr, 1 sp, 7 tr, 1 sp, 4 tr, 1 sp, 10 tr, 4 sp; border.

65. Border; 4 sp, 7 tr, 1 sp, 4 tr, 2 sp, 4 tr, 1 sp, 7 tr, ch 2, join, sl st to right 2 sp and up 1 sp.

66. Two sp, 13 tr, 1 sp, 7 tr, 7 sp; border.

67. Border; 5 sp, 10 tr, 3 sp, 10 tr, 2 sp, ch 2, join, sl st up 1 sp (or the joining may be done, after the 2 sp are made, by tr in next side tr, ch 2, tr in next tr). This second method makes 1 sp on the next row.

68. Four sp (or three if second method is used), 7 tr, 1 sp, 16 tr, 6 sp; border.

69. Border; 7 sp, 13 tr, 1 sp, 7 tr, 3 sp, join (2d method).

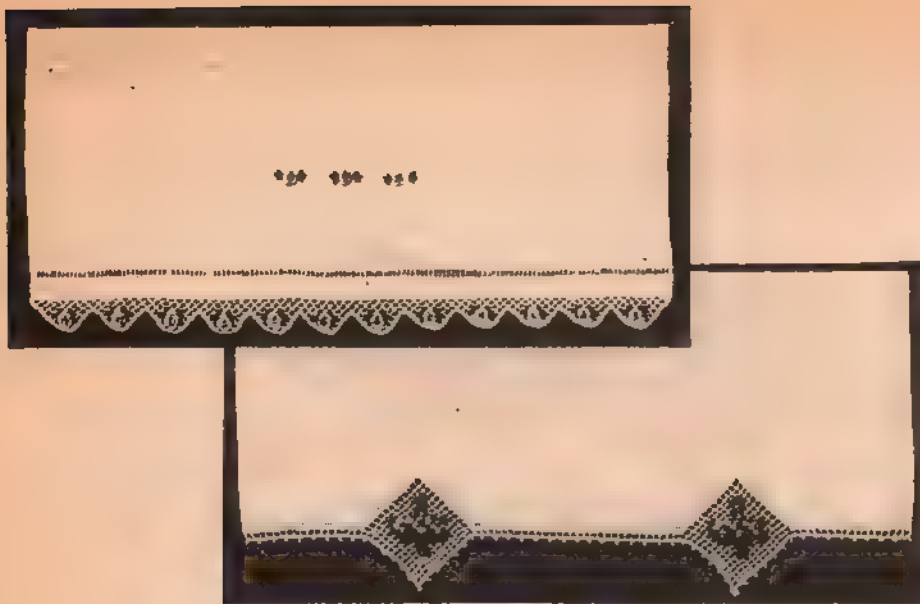
70. Four sp, 7 tr, 1 sp, 4 tr, 8 sp; border.

71. Border; 5 sp, 10 tr, 3 sp, 4 tr, 6 sp.

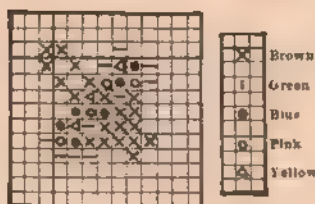
72. Eleven sp, 10 tr, 4 sp; border.

73. Border; 3 sp, 10 tr, 2 sp, 4 tr, 8 sp.

74. Seven sp, 7 tr, 3 sp, 10 tr, 1 sp; border.



NOVEL TOWELS



Filet-crochet embroidered in colors will be found a delightful decoration for towels and has the merit of being easily and quickly done; and we know, of course, that there can be no gift more acceptable to a housekeeper than a pretty "hand-wipe." An especially dainty trim, yet most simple, is of filet-crochet made to form points, in each of which is set a little rose, with leaves. Take a piece of linen crash three-fourths yard long and sixteen inches wide; one and three-eighths inches from each end draw three threads, turn a half-inch hem and hemstitch, taking three threads in a group. One end is finished only in this way. For the other, work the crocheted edge, as follows: Using No. 70 crochet-cotton, white, and a suitable hook, chain 29 stitches.

1. A tr in 9th st from hook, 6 more sp (of ch 2, miss 2, 1 tr) miss 2, a d tr in next.

2. Ch 4, miss 1 tr, tr in next, 2 sp, -: 10 tr, 1 sp.

3. One sp (ch 5 for 1st sp), 7 tr, 2 sp, -: d tr in next tr.

4. Like 2d to -: 4 tr, 1 sp.

5. Three sp, like 3d from -:.

6. Like 2d to -:.

7. Ch 23, and work same as 1st row.

Repeat from 2d row until you have 12 points, or as many as required for

the width of the linen used. Across the top work 3 doubles in each space, and around the points fill the spaces with 2 doubles and 3 doubles, alternately, putting 5 doubles in the space at point. Whip the top to edge of hem, when completed.

For the embroidery: Over the 2 upper blocks of 4 trebles each work three leaves of loop-stitch, using three strands of dark-green embroidery-floss. The bullion-stitch rose in the center of each point has a French knot, using six strands of yellow floss wound once around needle, surrounded by three bullion-stitches of rose or deep pink, using three strands wound six times around the needle. The outer row consists of six stitches or petals for which three strands of pink floss are used, wound eight times around the needle. The roses on the towel, three in number, are worked in the same manner, the group of loopstitch leaves at each side.

Another towel has a decoration of embroidered filet, quite as attractive though entirely different. For this a piece of huckaback was used, three-fourths yard long and seventeen inches wide. Have one end of the towel machine-hem-stitched, giving a three-eighths inch hem, the other end to form two inverted

points or V's. Starting at one edge, mark a straight line for three inches, miss three inches, resume the straight line for five inches, miss three, and trace the remaining three inches. One and one-half inches above the center of each three-inch space make a dot and draw diagonal lines to join the straight lines. Using No. 70 crochet-cotton and a suitable hook, fasten in the first little hole at edge.

1. Work 2 dc in each hole or sp, with 5 dc in corner sp, where the inverted V begins, and 1 dc in the sp at top. If one cannot get the machine-hemstitching done readily, dc may be worked over the edge into the material.

2. Work sp along the straight edge of 3 inches to the corner; at corner, to turn, ch 5, a tr in same place, 11 sp up the side of the inverted V, which should bring you to within 1 sp of the top; -: omitting the ch make a tr the same distance from the top on opposite side, to form the corner sp, then ch 2, miss 2, 1 tr, on same side.

3. Twelve sp over sp of last row.

4. Five sp, 4 tr, 3 sp, 7 tr, 1 sp, join (like 2d row from -:).

5. (One sp, 4 tr) twice, 1 sp, 13 tr, 3 sp.

6. Three sp, 16 tr, 1 sp, 4 tr, 2 sp, join.

7. Three sp, 16 tr, 4 sp.

8. Like 6th reversed, join.

9. Two sp, 19 tr, 4 sp.

10. Three sp, 25 tr, 1 sp, join.

11. Two sp, 10 tr, 2 sp, 4 tr, 4 sp.

12. Twelve sp, join.

13. Thirteen sp, the last tr in same st at corner with joining tr of last row, then continue the sp along the five-inch straight edge, work the second diamond like 1st, and finish with sp along the three-inch edge.

14. Picot of 5 ch, fill each of 2 sp with dc; repeat. At point of diamond work a group of 3 picots.

For the embroidery: With three strands of brown floss, work two cross-stitches over the seven trebles of 3d row, one over each of the four trebles of 4th row, and continue as indicated by the crossed spaces of the chart for the basket; for the leaves use three strands of dark green, working three loop-stitches over the four trebles of 3d row, and others as shown, and the posies of six strands of blue, yellow and pink, a French knot at center surrounded by curved outline-stitches for the tiny petals in the same color. The effect is unique and lovely.

? " ? " ? " ? " Query & Quote "

I would like to know if any of the readers could possibly help me in crocheting the centerpiece entitled "Woodland Design", from the February-March, 1974 issue. I can follow written instructions, but I cannot copy the design from the picture on page 6 unless it was in graph form. The centerpiece would be such a beautiful gift for my mother-in-law.

I would also like to know approximately how much thread would be used for the centerpiece so I can buy it all at once. Since I am handicapped, it is a little hard for me to go to the stores for a ball or two of thread at a time.

In return for all this information I can do very little except to possibly exchange crochet ideas with another novice such as myself.

Mrs. Joan A. Doerge, 46 Castle Ave., Jackson, N.J. 08527

If one of our more talented readers has graphed the Woodland Design for her own use, perhaps she will be willing to run off a photocopy.

Could someone tell me where I can get a rug hook called "Art Rug Needle"? My mother got one in the 30's from a distributor in Chicago. Now there is no such name or address.

It is a crochet hook with a "hump" about 4 or 5 inches back from the hook. You use a crochet stitch and scraps of materials and the finished rug is the same on each side. It was patented by Charlotte Denner in 1930. A few years ago the Frederick Herrschner Company sold it but they discontinued it. I have had several requests as to where it can be purchased.

Mrs. Ray C. Fritz, 1500 E. 17, Sioux Falls, South Dakota 57104

During the good old days, Collingbourne's had a simple, adjustable, nickel weaving frame to make colonial mats. We were wondering if they are still in business, and where we could buy a metal adjustable frame for this old-time work. We know we could make one out of wood, but would prefer a metal adjustable.

Alice Shoener, 124 N. Wayne St., Orwigsburg, Pa. 17961

We do not happen to know of such a frame, but we feel sure that if one

exists, someone will call it to our attention, and we can then pass the information on.

We are expecting our first baby and money is short. I want to make gifts using my "Weave-it" hand loom, but I need help in finding pattern books. I will pay full price or double for complete books.

Mrs. Candy Morss, Rt. 6, c-o Ruby Larson, Menomonie, Wisc. 54751

I am a collector of Kewpie doll items and would like any "Kewpie" or "Scooties" embroidery patterns. Mrs. Kenneth P. Becker, 805 Broad Street, Winfield, Kansas 67156

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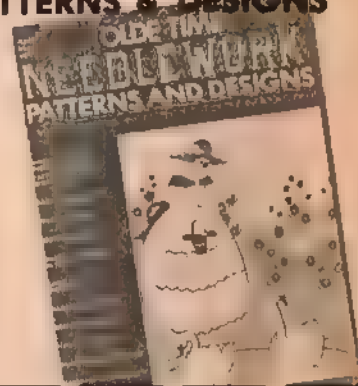
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Continued from page 46

75. Border; 6 sp, 4 tr, 1 sp, 10 tr, 6 sp.

76. Six sp, 7 tr, 2 sp, 4 tr, 7 sp; border.

77. Border; 11 sp, 7 tr, 5 sp.

78. Ten sp, 7 tr, 5 sp; border.

79. Border; 5 sp, 10 tr, 1 sp, 4 tr, 8 sp.

80. Like 79th, reversed.

81. Border; 4 sp, 7 tr, 3 sp, 7 tr, 6 sp.

82. Four sp, 7 tr, 1 sp, 4 tr, 4 sp, 4 tr, 3 sp; border.

83. Border; 10 sp, 4 tr, 1 sp, 4 tr, 4 sp.

84. Three sp, 13 tr, 11 sp; border.

85. Border; 13 sp, 4 tr, 4 sp.

86. Seventeen sp; border.

87 through 102. Like 16th through 1st reversed, decreasing or narrow-

ing in each row the spaces corresponding to the increase in the rows repeated. This completes the corner. A row of spaces is carried from this point around the napkin to join the lace corner again, made thus: ch 5, tr in 7th tr of last row, -:- ch 5, tr in middle of preceding 5 ch, -:- and repeat -:- to -:-. The same picot edge is then worked around the napkin, as that used on the luncheon-cloth.



Guest-Towel with Tatted Medallions

Use No. 50 crochet or tatting thread.

1. Make a ring of 3 double knots, picot, (2 double knots, picot) 4 times, 3 double knots, close; a chain of 4 double knots, (picot, 4 double knots) 3 times; (a ring as before, joining to middle picot of 1st ring, which should be longer than usual; a chain) twice; a 4th ring, joining to same picot; a chain of 3 double knots, picot, (2 double knots, picot) 4 times, 3 double knots; a ring, like 1st, with middle picot longer; a chain of 4 double knots, a ring of 4 double knots, join to last picot of 2d chain back, 4 double knots, close, chain of 4 double knots, a ring like last, joined to next picot of same chain, chain of 4 double knots, picot, 4 double knots; a ring, like 2d ring made, joining to long picot; a chain, like 1st made; a ring, as before; a chain; a 4th ring, joining to same picot; again a ring, like 1st made; a chain of 4 double knots, join to last picot of preceding chain, (4 double knots, picot) twice, 4 double knots; (a ring, joining to long picot of preceding ring, a chain) twice; a ring, joining to same picot; a chain of 3 double knots, a tiny ring of 4 double knots, join to picot of the chain preceding the 2d group of rings, (4 double knots, a ring, miss 1 picot of chain and join to next) twice, 3 double knots, a ring like 1st made, with long picot, chain of 4 double knots, a tiny ring, joining to last picot of chain between 3d and 4th large rings of last group; 4 double knots, a tiny ring, joining to next picot of same chain, 4 double knots, picot, 4 double knots; a ring, joining to long picot; a chain; a ring, joining to same picot; a chain of 4 double knots, (Picot, 4 double knots) twice, join to 1st picot of 1st chain, 4 double knots, fasten at base of 1st ring. The oval thus produced forms the center of medallion.

2. Fasten in 1st picot of 2d chain of last row, chain of 2 double knots, (picot, 2 double knots) 3 times, fasten in next picot, a chain, as before, fasten in next picot, a chain, fasten between 2d and 3d doubles of next chain of last row, a chain, miss next picot and fasten between 2d and 3d doubles, a chain, miss the tiny ring of last row and fasten between 2d and 3d doubles following, a chain, fasten between next 2d and 3d doubles, (a chain fasten in next picot) 3 times, a chain of 2 double knots, (picot, 2 double knots) 4 times, a ring like 1st, only joining by middle picot to 2d picot of chain between 3d and 4th rings of 2d group, a chain of (2 double knots, picot) twice, 3 double knots, a ring, joining by 1st picot to last picot of chain, 2 more rings, joining each to preceding by 1st picot at side, a chain of 3 double knots, join to last picot of 3d ring of cloverleaf, 2 double knots, picot, 2 double knots; a ring, like 1st, joining to 2d picot (or 1st free picot) of chain between 1st and 2d rings of next group; work back along the side of medallion in the same manner, ending with the cloverleaf and chain following, joined at base of 1st ring of the row. Make 5 of these ovals, and join them as follows:

3. A ring of 4 double knots, join to 1st free picot of 2d ring of cloverleaf, 4 double knots, close; chain of (2 double knots, picot) 3 times, 2 double knots, (a ring, joining to next picot of same ring; a chain) twice, a ring, joining to middle picot of next ring of cloverleaf; continue alternating rings and chains, joining next ring to 3d picot of next chain of last row, 2 rings to middle picot of next chain, 1 ring to middle picot of each of next 7 chains, 2 to next, 1 to 3d picot of next, 1 to middle picot of 1st ring of cloverleaf, 1 to 2d picot of next ring; then a chain; a free ring; a chain, joined to 4th picot of 2d ring of cloverleaf of 2d

medallion, and repeat, ending with 3 rings joined to 2d ring of cloverleaf at end of 5th medallion. Work back on other side in same way, joining 3 rings to picot of the free ring between 5th and 4th medallions, 1 ring between 4th and 3d and 3d and 2d, and 3 between 2d and 1st; join last chain at base of 1st ring.

Arrange the medallions evenly on the towel, three of them straight across, the first and last curving upward, and baste securely, cut away the linen from underneath, and buttonhole the edge closely, catching into every picot. It is a good plan to crochet a chain from picot to picot, having a sufficient number of stitches in each chain to make the edge straight; then one can stitch this chain to the linen. Before buttonholing, a row of "big needle work" may be worked around the edge of medallions, using a large darning, stiletto or punch needle to make the holes, and binding the threads between with three or four stitches, taken over and over, and drawn tightly enough to hold the opening; when buttonholing, set two or three stitches in each hole.

For the edge:

1. A ring of 3 double knots, picot, (2 double knots, picot) 4 times, 3 double knots, close; a chain of 3 double knots, picot, (2 double knots, picot) twice, 3 double knots; a ring, joining by 1st picot to last picot of preceding ring; repeat, alternating rings and chains, to length desired, and ending with a ring.

2. Fasten in middle picot of 1st ring, make a chain of 3 double knots, picot, 2 double knots, a ring of 4 double knots, picot, 4 double knots, close, 2 double knots, picot, 3 double knots, join to middle picot of next ring; repeat the length, ending with a chain fastened off in middle picot of last ring.

Apply to edge of towel as directed for medallions, crocheting a chain from picot to picot, basting and stitching to edge of linen, then buttonholing over chain and edge, and catching into every picot. The row of hemstitching may be done by pulling threads, if preferred, as it is all straight work, then hemstitch, taking the same number of threads each side. Finish the other end of towel with the edge and row of hemstitching only, omitting the medallions. The latter, either singly or joined, will be found pretty for many uses.



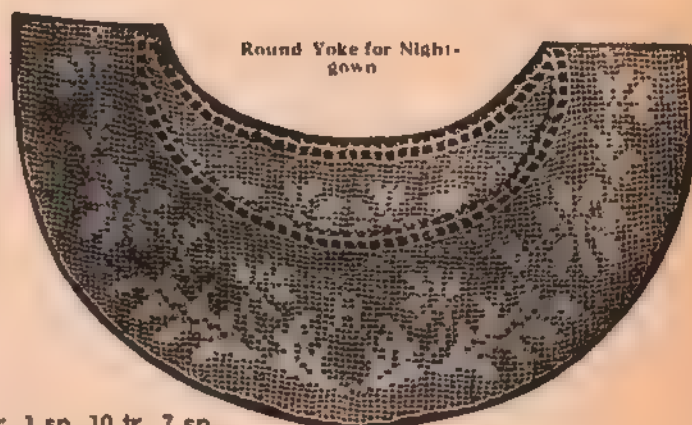
Yoke for Camisole or Combination



Sleeve Band

Dainty Initial Yokes of Matching Design

By OLIVE F. ASHCROFT



Round Yoke for Nightgown

There is no gift of this character more pleasing than the initial yoke, since it has the personal touch given it by the marking. An especially attractive yoke for combination or camisole is shown, with nightgown-yoke and sleeve-band to match; and any friend who enjoys dainty garments for intimate wear will be delighted with the set, or with either.

Crochet cotton, No. 70, or a thread giving 8 spaces to the inch, was used; coarser or finer thread will make the yokes larger or smaller, in proportion. For the camisole top, make a chain of 50 stitches, starting at center of back.

1. A tr in 8th st from hook, 6 more sp (of ch 2, miss 2, 1 tr), 4 tr, counting all, 7 sp.

2. Seven sp (ch 5 for 1st sp of row), 4 tr, 7 sp.

3. Two sp, 7 tr, 2 sp, 4 tr, 8 sp.

4. Eight sp, 4 tr, 1 sp, 7 tr, 3 sp.

5. Four sp, 4 tr, 10 sp.

6. Five sp, 7 tr, 2 sp, 10 tr, 3 sp.

7. Four sp, 7 tr, 1 sp, 13 tr, 4 sp.

8. Six sp, 13 tr, 5 sp.

9. Five sp, 10 tr, 7 sp.

10. Eight sp, 4 tr, 6 sp.

11. Ch 7, tr in last tr made (to widen), 6 sp, 4 tr, 8 sp.

12. Sixteen sp.

13. Widen, 6 sp, 7 tr, 3 sp, 4 tr, 4 sp.

14. Four sp, 7 tr, 1 sp, 10 tr, 7 sp.

15. Widen, 4 sp, 7 tr, 2 sp, 7 tr, 1 sp, 7 tr, 4 sp.

16. Five sp, 4 tr, 1 sp, 4 tr, 2 sp, 10 tr, 5 sp.

17. Widen, 6 sp, 10 tr, 9 sp.

18. Six sp, 4 tr, 12 sp.

19. Widen, 7 sp, 10 tr, 1 sp, 7 tr, 6 sp.

20. Five sp, 4 tr, 4 sp, 10 tr, 7 sp, ch 2, a tr in same st with last tr (to widen a sp at end of row).

21. Widen, 15 sp, 4 tr, 5 sp.

22. Five sp, 4 tr, 16 sp, widen.

23. Widen, 16 sp, 4 tr, 2 sp, 7 tr, 2 sp.

24. Three sp, 7 tr, 1 sp, 4 tr, 17 sp, widen 2 sp, thus: Ch 2, tr in same st with last tr, ch 2, tr in middle of tr; any number of sp may be widened at end of a row in same way.

25. Ch 10, tr in 8th st of ch, ch 2, tr in last tr of preceding row (to widen 2 sp), 21 sp, 4 tr, 4 sp.

26. Three sp, 10 tr, 2 sp, 7 tr, 18 sp, widen 2 sp.

27. Widen 2 sp, 19 sp, 13 tr, 1 sp, 7 tr, 4 sp.

28. Five sp, 13 tr, 12 sp, 4 tr, 10 sp, widen 2 sp.

29. Widen 2 sp, 12 sp, 10 tr, 3 sp, 4 tr, 7 sp, 10 tr, 5 sp.

30. Six sp, 4 tr, 8 sp, 7 tr, 1 sp, 10 tr, 15 sp, widen 4 sp.

31. Ch 14 (widening 4 sp), 20 sp, 16

tr, 8 sp, 4 tr, 6 sp.

32. Fourteen sp, 7 tr, 1 sp, 7 tr, 8 sp, 10 tr, 2 sp, 4 tr, 3 sp, 4 tr, 7 sp, widen 4 sp.

33. Widen 4 sp (as in 31st row), 7 sp, 4 tr, 4 sp, 4 tr, 3 sp, 7 tr, 1 sp, 10 tr, 3 sp, 10 tr, 2 sp, 7 tr, 1 sp, 7 tr, 2 sp, 4 tr, 3 sp, 7 tr, 5 sp.

34. Five sp, 10 tr, 1 sp, 7 tr, 2 sp, 19 tr, 4 sp, 7 tr, 6 sp, 16 tr, 2 sp, 7 tr, 12 sp, widen 10 sp. This widening brings you to the top of the shoulder; if a longer strap is wanted, widen more spaces.

35. Twenty-four sp, 16 tr, 4 sp, 10 tr, 2 sp, 4 tr, 3 sp, 7 tr, 4 sp, (7 tr, 1 sp) twice, (7 tr, 2 sp) twice.

36. Two sp, 10 tr, 2 sp, 4 tr, 1 sp, 4 tr, 2 sp, 4 tr, 14 sp, 10 tr, 4 sp, 7 tr, 26 sp.

37. Sl st over 10 sp, 15 sp, 7 tr, 5 sp, 7 tr, 2 sp, 4 tr, 1 sp, 4 tr, 6 sp, 10 tr, 2 sp, 4 tr, 5 sp, 10 tr, 3 sp. Instead of slip-stitching over spaces to be dropped or narrowed, this may be done at end of preceding row, thus: When working the tr just before the 1st sp to be dropped, leave 2 st of it on needle; then (over twice, hook in next tr, draw through and work off 2 st) 9 times, or to the last sp to be

dropped, over 3 times, hook in corner of next sp, draw through, and work off all the st on needle 2 at a time, making every other draw or st a little looser. The slip-stitching - which is simply pulling the thread through on top of the spaces - is quick and easy to do, however, and practically invisible if carefully done.

38. Eight sp, 4 tr, 4 sp, 10 tr, 6 sp, 7 tr, 1 sp, 7 tr, 21 sp.

39. Narrow 4 sp, 17 sp, 7 tr, 1 sp, 7 tr, 5 sp, (4 tr, 3 sp) twice, 7 tr, 1 sp, 10 tr, 3 sp.

40. Two sp, 10 tr, 4 sp, 4 tr, 1 sp, 22 tr, 4 sp, 4 tr, 3 sp, 4 tr, 13 sp.

41. Narrow 4 sp, 17 sp, 7 tr, 1 sp, 7 tr, 4 sp, 4 tr, 9 sp.

42. Nine sp, 4 tr, 5 sp, 4 tr, 2 sp, 4 tr, 15 sp.

43. Narrow 2 sp, 19 sp, 7 tr, 2 sp, 4 tr, 8 sp.

44. Eight sp, 4 tr, 1 sp, 7 tr, 18 sp.

45. Narrow 2 sp, 17 sp, 4 tr, 10 sp.

46. Five sp, 7 tr, 2 sp, 10 tr, 14 sp.

47. Narrow 2 sp, 13 sp, 7 tr, 1 sp, 13 tr, 4 sp.

48. Six sp, 13 tr, 13 sp.

49. Narrow (1 sp always, unless otherwise directed), 12 sp, 10 tr, 7 sp.

50. Eight sp, 4 tr, 12 sp.

51. Narrow, 11 sp, 4 tr, 8 sp.

52. Nineteen sp.

53. Nine sp, 7 tr, 3 sp, 4 tr, 4 sp.

54. Four sp, 7 tr, 1 sp, 10 tr, 8 sp.

55. Five sp, 7 tr, 2 sp, 7 tr, 1 sp, 7 tr, 4 sp.

56. Five sp, 4 tr, 1 sp, 4 tr, 2 sp, 10 tr, 4 sp.

57. Five sp, 10 tr, 9 sp.

58. Six sp, 4 tr, 9 sp.

59. Four sp, 10 tr, 1 sp, 7 tr, 6 sp.

60. Five sp, 4 tr, 4 sp, 10 tr, 2 sp.

61. Nine sp, 4 tr, 5 sp.

62. Like 61st reversed.

63, 64, 65. Like 3d, 4th and 5th rows, reversed.

66. Like 6th, reversed, widen.

67. Five sp, 13 tr, 1 sp, 7 tr, 4 sp.

68. Five sp, 13 tr, 7 sp, widen.

69. Nine sp, 10 tr, 5 sp.

70. Six sp, 4 tr, 10 sp, widen.

71. Eleven sp, 4 tr, 6 sp.

72. Eighteen sp, widen.

73. Eight sp, 4 tr, 3 sp, 7 tr, 5 sp.

74. Five sp, 10 tr, 1 sp, 7 tr, 8 sp, widen.

75. Widen, 9 sp, 7 tr, 1 sp, (7 tr, 2 sp) twice.

76. Two sp, 10 tr, 2 sp, 4 tr, 1 sp, 4 tr, 11 sp, widen.

77. Widen, 16 sp, 10 tr, 3 sp.

78. Eight sp, 4 tr, 14 sp, widen.

79. Widen 2 sp, 15 sp, 7 tr, 1 sp, 10 tr, 3 sp.

80. Two sp, 10 tr, 4 sp, 4 tr, 16 sp, widen 2 sp.

81. Widen 2 sp, 18 sp, 4 tr, 9 sp.

82. Nine sp, 4 tr, 20 sp, widen 2 sp.

83. Widen 2 sp, 10 sp, 4 tr, 8 sp, 7 tr, 2 sp, 4 tr, 8 sp.

84. Eight sp, 4 tr, 1 sp, 7 tr, 3 sp, 4 tr, 3 sp, 10 tr, 12 sp, widen 2 sp.

85. Widen 4 sp, 15 sp, 10 tr, 1 sp, 7 tr, 4 sp, 4 tr, 10 sp.

86. Five sp, 7 tr, 2 sp, 10 tr, 3 sp, 16 tr, 20 sp, widen 4 sp.

87. Widen 4 sp, 14 sp, 10 tr, 8 sp, 7 tr, 1 sp, 7 tr, 3 sp, 7 tr, 1 sp, 13 tr, 4 sp.

88. Six sp, 13 tr, 3 sp, 7 tr, 1 sp, 7 tr, 2 sp, (10 tr, 3 sp) twice, 4 tr, 3 sp, 4 tr, 11 sp, widen 4 sp.

89. Ch 34, tr in 8th st of ch, 9 more sp on ch, 11 sp, 4 tr, 4 sp, 4 tr, 3 sp, 7 tr, 5 sp, 7 tr, 4 sp, 19 tr, 3 sp, 10 tr, 7 sp, widen (1 sp).

90. Nine sp, 4 tr, 3 sp, 7 tr, 4 sp, 7 tr, 3 sp, 4 tr, 2 sp, 10 tr, 2 sp, 16 tr, 2 sp, 7 tr, 22 sp.

91. Twenty-four sp, 16 tr, 3 sp, 10 tr, 14 sp, 4 tr, 3 sp, 4 tr, 9 sp, widen.

92. Nine sp, 4 tr, 3 sp, 4 tr, 2 sp, 10 tr, 6 sp, 4 tr, 1 sp, 4 tr, 2 sp, 7 tr, 4 sp, 7 tr, 16 sp.

93. Narrow 4 sp, 11 sp, 7 tr, 8 sp, 7 tr, 1 sp, 7 tr, 6 sp, 13 tr, 4 sp, 4 tr, 3 sp, 4 tr, 5 sp, widen.

94. Seven sp, 4 tr, 2 sp, (4 tr, 3 sp) twice, 7 tr, 5 sp, 7 tr, 1 sp, 10 tr, 16 sp.

95. Narrow 4 sp, 12 sp, 7 tr, 3 sp, 4 tr, 4 sp, 25 tr, 4 sp, 7 tr, 7 sp, widen.

96. Nine sp, 7 tr, 2 sp, 7 tr, 3 sp, 7 tr, 1 sp, 7 tr, 17 sp.

97. Narrow 2 sp, 15 sp, 4 tr, 2 sp, 4 tr, 5 sp, 4 tr, 2 sp, 7 tr, 4 sp, 4 tr, 4 sp, widen.

98. Five sp, 7 tr, 2 sp, 10 tr, 1 sp, 4 tr, 23 sp.

99. Narrow 2 sp, 23 sp, 10 tr, 1 sp, 10 tr, 5 sp, widen.

100. Seven sp, 16 tr, 22 sp.

101. Narrow 2 sp, 18 sp, 10 tr, 1 sp, 10 tr, 3 sp, 4 tr, 3 sp, widen.

102. Four sp, 7 tr, 2 sp, 7 tr, 1 sp, 16 tr, 15 sp.

103. Narrow (1 sp), 13 sp, 4 tr, 2 sp, 13 tr, 1 sp, 4 tr, 1 sp, 10 tr, 4 sp, widen.

104. Six sp, 13 tr, 1 sp, 7 tr, 17 sp.

105. Narrow, 17 sp, 7 tr, 1 sp, 7 tr, 7 sp, widen.

106. Eight sp, 4 tr, 1 sp, 7 tr, 17 sp.

107. Narrow, 14 sp, 13 tr, 1 sp, 4 tr, 3 sp, 4 tr, 3 sp.

108. Three sp, 10 tr, 1 sp, 7 tr, 1 sp, 16 tr, 13 tr.

109. Narrow, 11 sp, 7 tr, 2 sp, 10 tr, 1 sp, 4 tr, 1 sp, 7 tr, 4 sp.

110. Five sp, 10 tr, 1 sp, 4 tr, 17 sp.

111. Narrow, 15 sp, 10 tr, 1 sp, 7 tr, 5 sp, widen.

112. Three sp, 22 tr, 6 sp, 7 tr, 6 sp.

113. Four sp, 13 tr, 9 sp, 13 tr, 5 sp.

114. Five sp, 7 tr, 5 sp, 10 tr, 2 sp, 10 tr, 6 sp.

115. Narrow, 8 sp, 7 tr, 3 sp, 10 tr, 3 sp, 4 tr, 5 sp.

116. Five sp, 4 tr, 2 sp, 4 tr, 6 sp, 4 tr, 2 sp, 13 tr, 3 sp.

117. Two sp, 10 tr, 5 sp, 7 tr, 5 sp, 4 tr, 7 sp, widen.

118. Five sp, 4 tr, 7 sp, 7 tr, 2 sp, 4 tr, 1 sp, 4 tr, 6 sp.

119. Four sp, 10 tr, 1 sp, 7 tr, 2 sp, 4 tr, (2 sp, 7 tr) twice, 5 sp.

120. Five sp, 7 tr, 1 sp, 7 tr, 6 sp, 7 tr, 2 sp, 7 tr, 4 sp.

121. (Four sp, 4 tr) twice, 4 sp, 25 tr, 4 sp.

122. Four sp, 7 tr, 3 sp, 13 tr, 13 sp.

123. Twelve sp, 7 tr, 2 sp, 13 tr, 1 sp, 7 tr, 3 sp, widen.

124. Four sp, 4 tr, 1 sp, (7 tr, 2 sp) twice, 4 tr, 12 sp.

125. Eighteen sp, 16 tr, 4 sp.

126. (Three sp, 7 tr) twice, 17 sp.

127. Fourteen sp, 4 tr, 8 sp, 4 tr, 3 sp.

128. Three sp, 4 tr, 9 sp, 16 tr, 9 sp.

129. Eight sp, 4 tr, 2 sp, 4 tr, 12 sp, 4 tr, 2 sp.

This brings the work to the center of front, and completes one-half the yoke. Reverse the pattern, from 129th to 1st row, save that in shaping the rounded lower edge of yoke you narrow instead of widening, widen on the first half of shoulder and narrow on the other half, and so on, simply making the second half of the yoke to correspond with the first. If preferred, the work may be begun at center of front with a chain of 86 stitches; work on this chain the 129th row, and continue back to 1st row, as given, narrowing instead of widening on the lower edge, and shaping the shoulders; then, when center of back is reached, again start at center front, and work in the same way, joining at center of back. Or the second half of yoke may be worked exactly as described, and neatly joined at center of front and back. Join the shoulder-straps at top of shoulder. Fill all edge spaces closely with doubles.

For the beading: 1. After joining the d c around neck, work 2 t tr (ch 5 for 1st) in 2 d c, keeping top loops of both on needle and working off together to form a cluster, ch 5, miss 5, and repeat, joining last 5 ch to top of 1st cluster.

2. Ch 5 for a picot, 5 d c under 5 ch and d c in top of cluster; repeat

Continued on page 54

Center Front



Center Back

Continued

Olde Time Needlework

Center Back



Center Front

DAINTY INITIAL YOKES

Continued from page 51

around and fasten off neatly. Work the beading around arms in the same way.

The round yoke, for nightgown, may be started on the shoulder with a chain of 62 stitches, on which 19 spaces are worked; then after 20 rows for the width of shoulder, back and front are worked separately. Or it may be started at center front or back, as suggested for the camisole-yoke. For center back, make a chain of 65 stitches.

1. Tr in 8th st from hook, 19 more sp.

2. Seven sp, 4 tr, 3 sp, 7 tr, 7 sp.

3. Seven sp, 10 tr, 1 sp, 7 tr, 7 sp.

4. Seven sp, 7 tr, 1 sp, 7 tr, 8 sp.

5. Four sp, 7 tr, 3 sp, 4 tr, 1 sp, 4 tr, 8 sp.

6. Thirteen sp, 10 tr, 4 sp.

7. Five sp, 10 tr, 2 sp, 4 tr, 9 sp.

8. Nine sp, 7 tr, 9 sp.

9. Widen, 5 sp, 10 tr, 3 sp, 4 tr, 7 sp.

10. Seven sp, 4 tr, 4 sp, 10 tr, 5 sp.

11. Twelve sp, 4 tr, 7 sp.

12. Eight sp, 4 tr, 11 sp.

13. Widen, 11 sp, 4 tr, 7 tr.

14. Four sp, 10 tr, 4 sp, 4 tr, 8 sp.

15. Eight sp, 7 tr, 2 sp, 10 tr, 5 sp.

16. Six sp, 10 tr, 1 sp, 7 tr, 8 sp.

17. Widen, 8 sp, 13 tr, 7 sp.

18. Six sp, 19 tr, 8 sp.

19. Widen, 8 sp, 10 tr, 2 sp, 7 tr, 5 sp.

20. Eleven sp, 4 tr, 9 sp.

21. Widen, 8 sp, 4 tr, 11 sp.

22. Twenty-one sp.

23. Widen, 13 sp, 10 tr, 5 sp.

24. Six sp, 10 tr, 3 sp, 10 tr, 7 sp, widen.

25. Widen, 7 sp, 4 tr, 3 sp, 7 tr, 9 sp.

26. Five sp, 10 tr, 2 sp, 4 tr, 4 sp, 4 tr, 7 sp, widen.

27. Widen, 8 sp, 4 tr, 8 sp, 10 tr, 3 sp.

28. Three sp, 7 tr, 2 sp, 4 tr, 1 sp, 4 tr, 5 sp, 4 tr, 2 sp, 4 tr, 5 sp, widen.

29. Widen, 7 sp, 4 tr, 6 sp, 7 tr, 1 sp, 7 tr, 5 sp.

30. Four sp, 10 tr, 1 sp, 7 tr, 6 sp, 4 tr, 8 sp, widen.

31. Widen 2 sp, 8 sp, 7 tr, 1 sp, 7 tr, 3 sp, 4 tr, 3 sp, 7 tr, 3 sp.

32. Eleven sp, 13 tr, 1 sp, 4 tr, 10 sp, widen 2 sp.

33. Widen 2 sp, 12 sp, 10 tr, 2 sp, 7 tr, 9 sp.

34. Nine sp, 4 tr, 4 sp, 7 tr, 14 sp, widen 2 sp.

35. Ch 157 (this to extend over the shoulder), tr in 8th st from hook, 6 more sp, 7 tr, 12 sp, 7 tr, 44 sp, 4 tr, 14 sp.

36. Sixteen sp, 7 tr, 3 sp, 4 tr, 33 sp, 10 tr, 1 sp, 7 tr, 1 sp, 13 tr, 8 sp, 4 tr, 7

sp.

37. Narrow 5 sp, 4 tr, 8 sp, 13 tr, 5 sp, 13 tr, 32 sp, 7 tr, 1 sp, 10 tr, 15 sp.

38. Narrow, 15 sp, 7 tr, 1 sp, 7 tr, 5 sp, 4 tr, 17 sp, 4 tr, 7 sp, 10 tr, 3 sp, 4 tr, 1 sp, 4 tr, 3 sp, 10 tr, 12 sp.

39. Narrow, 15 sp, 10 tr, 1 sp, 7 tr, 3 sp, 7 tr, 4 sp, 4 tr, 1 sp, 7 tr, 17 sp, 7 tr, 5 sp, 4 tr, 1 sp, 4 tr, 3 sp, 7 tr, 10 sp.

40. Narrow, 9 sp, 10 tr, 10 sp, 10 tr, 6 sp, 10 tr, 8 sp, 13 tr, 7 sp, 10 tr, 2 sp, 10 tr, 13 sp.

41. Narrow, 11 sp, 13 tr, 2 sp, 10 tr, 1 sp, 7 tr, 2 sp, 13 tr, 3 sp, 10 tr, 2 sp, 13 tr, 4 sp, 16 tr, 7 sp, 4 tr, 2 sp, 10 tr, 9 sp.

42. Narrow, 12 sp, (7 tr, 3 sp) twice, 7 tr, 2 sp, 7 tr, 6 sp, (7 tr, 3 sp) twice, 13 tr, 3 sp, 7 tr, 4 sp, 10 tr, 10 sp.

43. Narrow, 16 sp, 4 tr, 6 sp, 10 tr, 7 sp, 4 tr, 1 sp, 13 tr, 7 sp, 13 tr, (2 sp, 10 tr) twice, 8 sp.

44. Narrow, 6 sp, 10 tr, 7 sp, 10 tr, 8 sp, 10 tr, 10 sp, 10 tr, 23 sp.

45. Narrow 2 sp, 22 sp, 7 tr, 6 sp, 4 tr, 1 sp, 4 tr, 2 sp, 7 tr, 10 sp, 7 tr, 14 sp.

46. Narrow, 13 sp, 4 tr, 14 sp, 7 tr, 1 sp, 7 tr, 6 sp, 4 tr, 20 sp.

47. Narrow 2 sp, 25 sp, 7 tr, 1 sp, 10 tr, 26 sp.

48. Narrow, 25 sp, 7 tr, 3 sp, 4 tr, 23 sp.

49. Narrow 2 sp, 51 sp.

50. Narrow 2 sp, 47 sp.

51. Narrow 2 sp, 43 sp.

52. Narrow 2 sp, 39 sp.

53. Narrow 6 sp, 29 sp.

54. Narrow 4 sp, 19 sp. This completes the shoulder. Miss 9 sp on the other side of the long shoulder ch, and fasten in.

55. Fourteen sp, 13 tr, 4 sp, (10 tr, 7 sp) twice, widen.

56. Four sp, 4 tr, 4 sp, 7 tr, 6 sp, 13 tr, 1 sp, 7 tr, 2 sp, 13 tr, 11 sp.

57. Narrow 2 sp, 9 sp, 10 tr, 2 sp, 7 tr, 3 sp, 10 tr, 6 sp, 7 tr, 3 sp, 7 tr, 4 sp, widen.

58. Five sp, 10 tr, 1 sp, 10 tr, 7 sp, 4 tr, 2 sp, 4 tr, 1 sp, 10 tr, 11 sp.

59. Narrow 2 sp, 9 sp, 10 tr, 1 sp, 4 tr, 11 sp, 16 tr, 6 sp, widen.

60. Three sp, 4 tr, 3 sp, 10 tr, 1 sp, 10 tr, 8 sp, 4 tr, 3 sp, 7 tr, 7 sp.

61. Narrow 2 sp, 11 sp, 4 tr, 6 sp, 16 tr, 1 sp, 7 tr, 2 sp, 7 tr, 3 sp, widen.

62. Four sp, 10 tr, 1 sp, 4 tr, 1 sp, 13 tr, 2 sp, 4 tr, 3 sp, 7 tr, 11 sp.

63. Narrow, 8 sp, 7 tr, 2 sp, 7 tr, 6 sp, 7 tr, 1 sp, 13 tr, 5 sp, widen.

64. Seven sp, 7 tr, 1 sp, 7 tr, 4 sp, 10 tr, 2 sp, 16 tr, 7 sp.

65. Narrow, 5 sp, 4 tr, 2 sp, 7 tr, 6 sp, 7 tr, 3 sp, 7 tr, 1 sp, 4 tr, 7 sp,

widen.

66. Three sp, 7 tr, 3 sp, 4 tr, 1 sp, 13 tr, 10 sp, 7 tr, 6 sp.

67. Narrow, 5 sp, 4 tr, 10 sp, 16 tr, 1 sp, 7 tr, 1 sp, 10 tr, 3 sp, widen.

68. Five sp, 7 tr, 1 sp, 4 tr, 1 sp, 10 tr, 2 sp, 7 tr, 8 sp, 4 tr, 6 sp.

69. Narrow, 20 sp, 4 tr, 1 sp, 10 tr, 6 sp, widen.

70. Seven sp, 7 tr, 1 sp, 10 tr, 19 sp.

71. Narrow, 17 sp, 22 tr, 7 sp.

72. Six sp, 13 tr, 9 sp, 13 tr, 8 sp.

73. Narrow, 9 sp, 10 tr, 2 sp, 10 tr, 5 sp, 7 tr, 6 sp, widen.

74. Seven sp, 4 tr, 3 sp, 10 tr, 3 sp, 7 tr, 12 sp.

75. Narrow, 6 sp, 13 tr, 2 sp, 4 tr, 6 sp, 4 tr, 2 sp, 4 tr, 7 sp.

76. Nine sp, 4 tr, 5 sp, 7 tr, 5 sp, 10 tr, 5 sp.

77. Narrow, 8 sp, 4 tr, 1 sp, 4 tr, 2 sp, 7 tr, 7 sp, 4 tr, 6 sp, widen.

78. Seven sp, (7 tr, 2 sp) twice, 4 tr, 2 sp, 7 tr, 1 sp, 10 tr, 6 sp.

79. Six sp, 7 tr, 2 sp, 7 tr, 6 sp, 7 tr, 1 sp, 7 tr, 7 sp.

80. Six sp, 25 tr, (4 sp, 4 tr) twice, 6 sp.

81. Narrow, 14 sp, 13 tr, 3 sp, 7 tr, 6 sp, widen.

82. Six sp, 7 tr, 1 sp, 13 tr, 2 sp, 7 tr, 13 sp.

83. Thirteen sp, 4 tr, (2 sp, 7 tr) twice, 1 sp, 4 tr, 6 sp.

84. Six sp, 16 tr, 19 sp.

85. Narrow, 17 sp, 7 tr, 3 sp, 7 tr, 5 sp, widen.

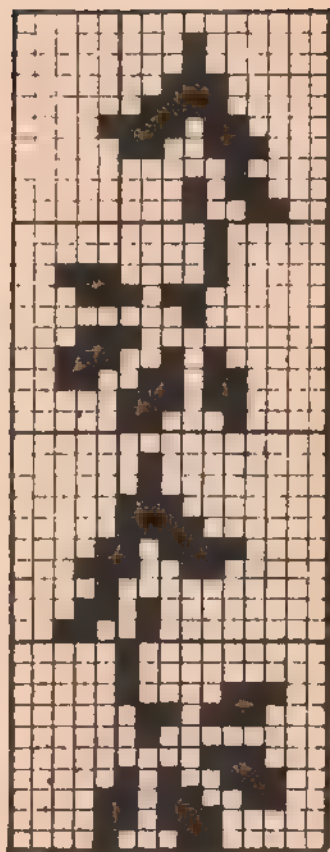
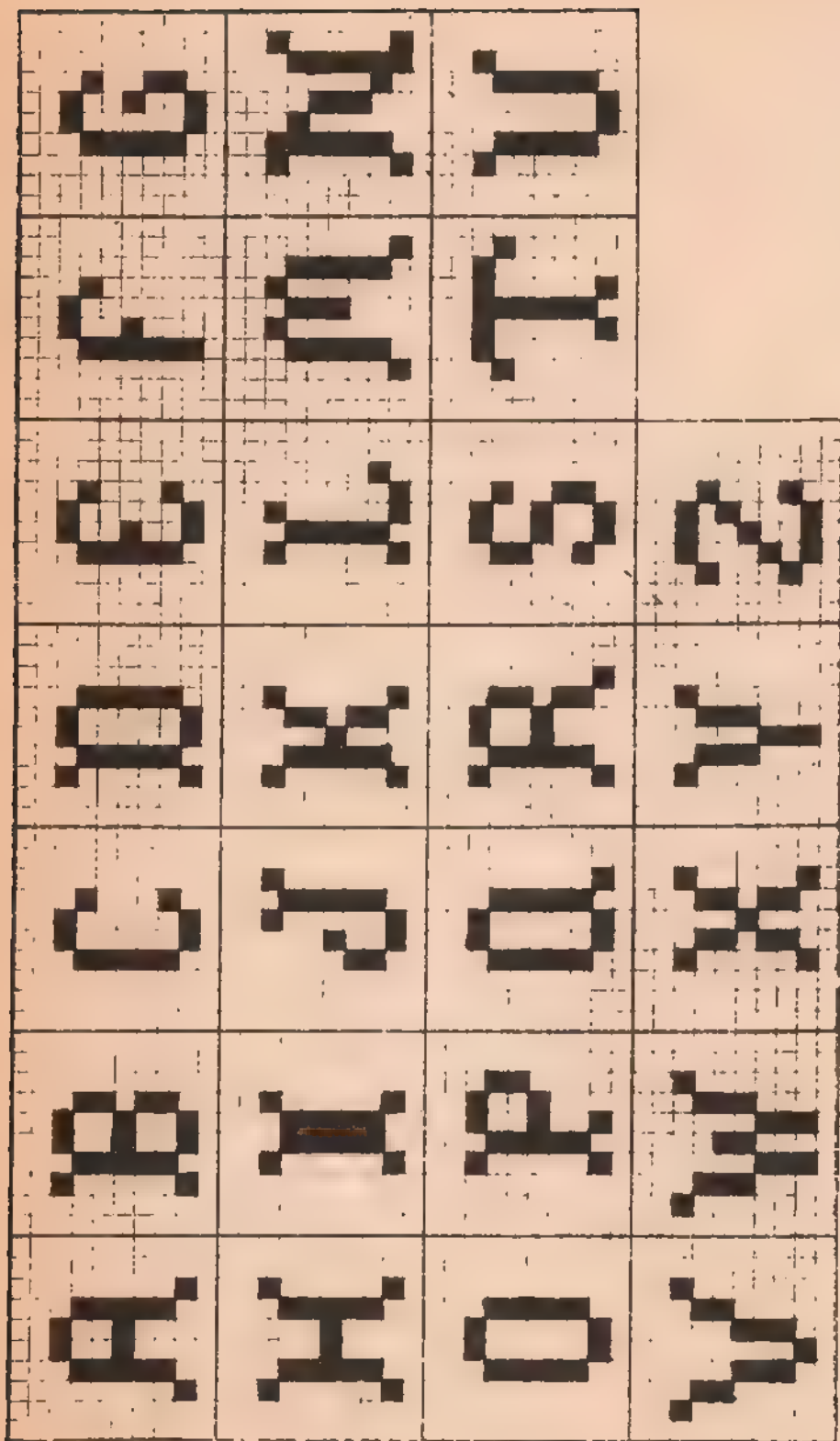
86. Six sp, 4 tr, 8 sp, 4 tr, 14 sp.

87. Nine sp, 16 tr, 9 sp, 4 tr, 6 sp.

88. Five sp, 4 tr, 12 sp, 4 tr, 2 sp, 4 tr, 8 sp.

This completes one-half the yoke. As before suggested, the other half may be worked in the same way, and the two pieces neatly joined, or the front may be continued, working back from 88th to 34th row. In order to avoid reversing each row, it is well to break the thread at end of 88th row and join again at beginning; then work 88th, 87th, and so on, and when the 34 rows are done make a chain of 124 stitches to extend across the back, work the shoulder as before, only reversing each row, as you are working from back to front; the shoulder finished, fasten in at beginning of 35th row (or 1st row across shoulder), and reverse from 34th to 1st row of back, remembering to keep the narrowing and widening properly placed to correspond with the first side. No difficulty will be experienced, and the

Continued on page 56



DAINTY INITIAL YOKES cont'd.
Continued from page 54
finished yoke is well worth the expenditure of time. Finish edge with doubles, and the neck with beading matching the camisole yoke.

Another simple way to make this yoke is to start at center of front, with a chain of 95 stitches; work from 118th row back until you have completed 34 rows, then make the shoulder-chain across back, and work the shoulder, reversing directions given, as you work first from back to front; then join in, missing 9 spaces on shoulder, and reverse the 34 rows of back. Join to foundation chain of front and repeat, continuing from 2d row; then join at center of back.

The sleeve trim is made as follows: Make a chain of 50 stitches.

1. A tr in 8th st from hook, 14 more sp.

2. Six sp, 4 tr, 8 sp.

3. Like 2d, reversed.

4. Five sp, 10 tr, 7 sp.
5. Six sp, 13 tr, 5 sp.
6. Four sp, 7 tr, 1 sp, 13 tr, 4 sp.
7. Five sp, 7 tr, 2 sp, 10 tr, 3 sp.
8. Four sp, 4 tr, 10 sp.
9. Eight sp, 4 tr, 1 sp, 7 tr, 3 sp.
10. Two sp, 7 tr, 2 sp, 4 tr, 8 sp.
11. Nine sp, 4 tr, 5 sp.
12. Like 11th, reversed.
13. Two sp, 10 tr, 4 sp, 4 tr, 5 sp.
14. Six sp, 7 tr, 1 sp, 10 tr, 3 sp.
15. Like 3d row.
16. Nine sp, 10 tr, 3 sp.
17. Two sp, 10 tr, 2 sp, 4 tr, 1 sp, 4 tr, 5 sp.
18. Four sp, 7 tr, 1 sp, 7 tr, 2 sp, 7 tr, 2 sp.
19. Five sp, 10 tr, 1 sp, 7 tr, 4 sp.
20. Four sp, 4 tr, 3 sp, 7 tr, 5 sp.
21. Fifteen sp.

Repeat from 2d to 20th row, reversing directions for each row, to turn the pattern the other way; then repeat from 1st row twice, ending with 20th row, join ends neatly,

finish both edges with doubles, and the lower edge with beading to match the yoke.

By aid of the working- or block-pattern of the alphabet given, any initials may be had; and, as suggested, this affords a personal touch that would otherwise be lacking. Without this dainty marking, unobtrusive though it is, the yoke or yokes would serve for one as well as another wearer; it is the distinguishing initial that denotes thought on the part of the donor and makes the gift seem one's very own. The letters are of the same height, but differ a little in width. A, for instance, is 6 spaces or rows wide, and all of the same width would begin on the same row and in the same place that this does, whereas I, which requires 4 spaces, would start with the next row. It will be found a simple matter to place either initial in the center of the space intended for it.

“ ” ? “ ” ? “ ”

Query & Quote

In regard to the knitted bonnet No. 1 in the September, 1973 magazine page 25, I had quite a time with the printed directions, which are wrong. I made the bonnet by correcting as follows:

Follow through row 5, over knit 3, repeat. Row 7, over, knit 4, repeat. Row 9, over, knit 5, repeat. Row 11, over, knit 6, repeat. Row 13, over, knit 7, repeat. Row 15, over, knit 8, repeat. At this stage, I start using 3 more needles, one for each repeat or section.

Row 17, over, knit 9, repeat. Row 19, over, knit 10, repeat. Continue in this manner adding one more stitch each time between "overs" until row 31 is completed.

Row 32. Knit plain, as other even rows. Row 33, over, knit 1, over, slip 1, knit 2 tog, draw slipped stitch over, knit 13, repeat. Rows 35, 37, 39 are all right. Row 40 is misnumbered in directions. It is completely different, as row 40 in book was omitted. So row 40 is: K 2, P 2, K 5, P 2, K 13, repeat.

Row 41 is O.K. Then work directions for Row 42, which is numbered Row 40 in book. Directions for numbered Row 42 in book should be omitted completely. Then go on with the

rest of the directions, starting with Row 43 in book, as they work out all right after above corrections.

Note: Slip and bind is the same as sl 1, k 1, pss. Narrow is the same as K 2 tog.

Mrs. Leatha Burns, 885 Glenwood Drive, Sonoma, Ca. 95476

We are very grateful to Mrs. Burns for taking the time and trouble to work out this correction, and feel sure that it will be helpful to many. Several readers have asked for a correction on this pattern. As you know, our patterns are reprinted from very old magazines, and we are unable to contact the original designer when a pattern appears to be incorrect. A number of readers have also asked about the old-time term "narrow", which is explained here.

We have a neighborhood Needle and Thimble Club with 15 members. Very seldom does anyone miss a meeting, as they are all so interesting. Each one brings her needlework and we share any new patterns we happen to be doing. I like to collect and renew old patterns.

Now I'm looking for a crocheted top for powder puffs, which had ribbon insertion around the edge. I

wondered if any of the readers would have this pattern. I would like to hear from other women who are interested in this type of work.

Ruth D. Bryan, Ink Route, Eminence, Mo. 65466

I am sending an address that I have copied from a doll magazine that I get, and thought that some of the readers might be interested. Out of print magazines can be obtained from P&H Bliss, Middletown, Conn. 06457. This company has over 3 million periodicals on ten miles of shelves. Just send a request with the title and date of the magazine wanted, and if it is available, they will send a quotation by return mail. Most magazines cost about \$2.50 each, although some are more expensive.

Mrs. Leon E. Waterbury, Lyme Center, New Hampshire 03769

Anyone desiring to respond to the requests on this page may write directly to our editorial office. Please address your letters: Query and Quote, Olde Time Needlework, Box 338, Chester, Mass. 01011. Letters addressed in this way will receive immediate attention from our editorial staff. However, we must insist that you do not send money or subscriptions to this address.

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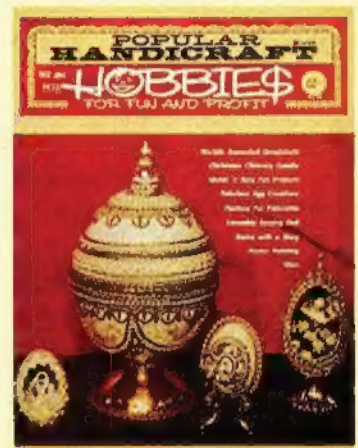
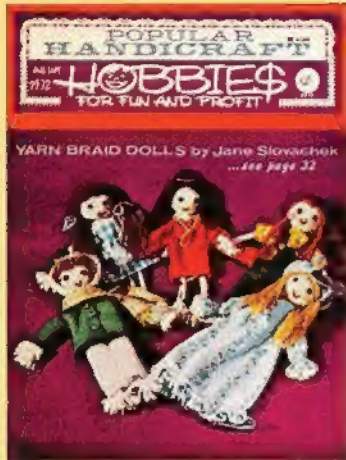
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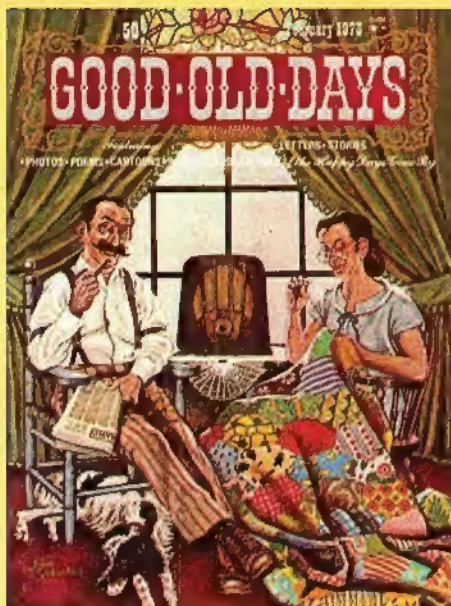
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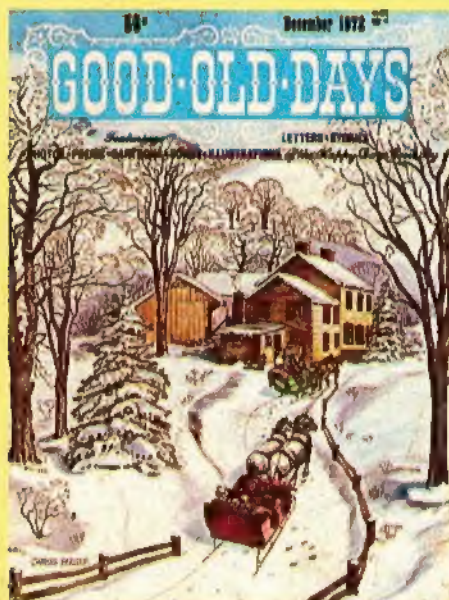
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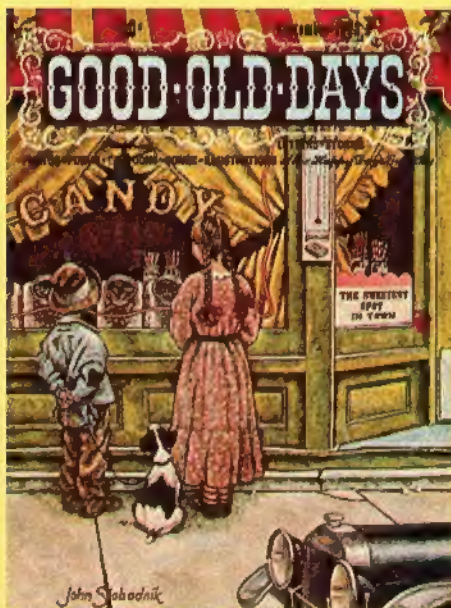
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